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Lectures.

DEUTSCHE FERIENKURSE, GOTTINGEN.
18 AUG.—15 SEPT. für ausländische Lehrer, Lehrerinnen, u. Studenten. Anmeldungen bis 14 Juli an das Böttcher-Studienhaus, Göttingen, von wo Programm u. Näheres zu erfahren.

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JAMES RAFTER, Registrar.

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The LIBRARY and TECHNICAL INSTRUCTION COMMITTEE invite applications for the position of PROFESSOR OF PURE AND APPLIED CHEMISTRY at the MUNICIPAL TECHNICAL INSTITUTE, BELFAST.
Commencing salary 350l. per annum, increasing to 400l. per annum.
Particulars of the duties and conditions of appointment may be obtained from the undersigned, with whom applications, on the special forms provided for the purpose, must be lodged not later than noon on WEDNESDAY, July 20, 1910.
Canvassing is forbidden and will disqualify.
FRAS. C. FORTH, Principal.
Municipal Technical Institute, Belfast.

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Principal: S. W. RICHARDSON, D.Sc. M.A.
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Salary 150l. per annum.
Applications, giving particulars of age, training, qualifications, and experience, with copies of three recent testimonials, must be sent to the Principal on or before JULY 22, 1910.
Further particulars may be obtained upon application to THE REGISTRAR.

UNIVERSITY OF MANCHESTER.

The COUNCIL is about to appoint a LECTURER and DEMONSTRATOR IN EDUCATION, who will also act as a Tutor to Women Students in the Department. A Woman Graduate of a British University is preferred, who has had experience in the training of teachers.
Further conditions may be obtained from THE REGISTRAR, to whom applications should be sent on or before JULY 22.

THE MINISTRY OF EDUCATION, EGYPT

(Department of Agriculture and Technical Education), desire to appoint, for OCTOBER next, a PRINCIPAL of the SCHOOL of AGRICULTURE, GHIZEH, CAIRO. Salary L.E. 900 to L.E. 1,000 and residence. Candidates must have had academic and practical agricultural training, with experience in teaching and administration. Applications should state name, age, address, and present position, with full particulars of training, experience, and qualifications, and should be addressed to SIDNEY H. WELLS, Esq., care of Egyptian Educational Mission, 30, Victoria Street, Westminster, London, S.W., where they should be received not later than JULY 25.

CAMBRIDGESHIRE EDUCATION COMMITTEE.

CAMBRIDGE and COUNTY SCHOOL OF ARTS and CRAFTS.
The COMMITTEE invite applications for the position of VICE-PRINCIPAL of the School. Commencing salary 120l. a year, rising by increments of 5l. to a maximum of 150l. Candidates' qualifications should include Architecture and kindred Subjects.
Applications (fifteen copies), setting forth full particulars of qualifications and previous experience, together with copies of not more than three recent testimonials, must be sent to the undersigned on or before JULY 15, 1910.
AUSTIN KEEN, Education Secretary.
County Offices, Sidney Street, Cambridge.

LIVERPOOL EDUCATION COMMITTEE.

NEW HIGH SCHOOL FOR GIRLS IN NORTH LIVERPOOL, AND ALBERT VALE SCHOOL FOR GIRLS.

The COMMITTEE invite applications for the following posts in their new HIGH SCHOOL FOR GIRLS, which will be opened for the reception of Pupils on or about SEPTEMBER 14, 1910. Successful candidates will be expected to take up duty on the day of opening, or earlier if required. A University Degree or its equivalent, and successful experience in Secondary School work, will be a recommendation. All the Mistresses appointed may be required to teach Form Subjects.
SCIENCE MISTRESS (Chemistry and Botany). Salary 135l. per annum.
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Applications are invited also for the post of MISTRESS at the ALBERT VALE SCHOOL FOR GIRLS to teach general Form Subjects in the Middle School; good French and some Elementary Mathematics and Geography are essential. A University Degree or some Certificate of Higher Local standard and training will be a recommendation. The salary attached to this post is at the rate of 100l. per annum, and the appointment will be probationary for the first term.
Forms of application, and further particulars, may be obtained on application to JAMES G. LEGG, Director of Education, 14, Sir Thomas Street, Liverpool, with whom applications may be lodged, accompanied by copies of recent testimonials, not later than TUESDAY, July 12, 1910. Canvassing, directly or indirectly, of members of the Committee will be considered a disqualification.
EDWARD R. PICKMERE, Clerk to the Local Education Authority.

Education Office, Liverpool.

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KING EDWARD'S SCHOOL, BIRMINGHAM.

THE HEAD MISTRESS-SHIP of the HIGH SCHOOL FOR GIRLS will be VACANT at the END of the AUTUMN TERM by the resignation of the present Head Mistress, Miss E. E. M. Creak, B.A., and the Governors invite applications from candidates for this appointment.
The new Head Mistress will be expected to enter upon her duties in JANUARY, 1911.

Candidates must be Graduates of some University in the United Kingdom, or possess the equivalent of a Degree.
They are requested to refrain from making personal application to any of the Governors, and to transmit twenty-five copies of their letter of application and testimonials, on or before SEPTEMBER 1 next, to the Secretary, Mr. H. H. BERR, King Edward's School, Birmingham, from whom forms of application may be obtained, and to whom any correspondence relative to the appointment should be addressed.

The course of instruction in the Girls' High School embraces all the ordinary subjects of a liberal education, and is framed with a view to the preparation of the pupils for the various examinations in the Cambridge Higher Local Examinations, and a number complete every year for Open Scholarships at Oxford, Cambridge, and elsewhere. The School has been inspected and recognized by the Board of Education, but is not conducted under the Board's Regulations for Secondary Schools, nor does it receive grants from any external authority.

There are at present Sixteen Assistant Mistresses and about Three Hundred Girls. All Assistant Mistresses are appointed by the Head Mistress, with the approval of the Governors.
In addition to a fixed salary of 500l. a year, the Head Mistress will derive from the Foundation additional emoluments by Capitation Fees, which, together with the fixed salary, have for many years past produced an income of 600l. per annum, and this sum will not be lessened.
No residence is provided, and no Pupils are received as boarders.
Birmingham, June 30, 1910.

LEAMINGTON EDUCATION AUTHORITY.

LEAMINGTON MUNICIPAL SCHOOL OF ART.
WANTED, to commence duties on SEPTEMBER 1, a HEAD MASTER for the above School (Day and Evening Classes). Applicants must possess the necessary qualifications required by the Board of Education or their equivalent, and must be specially strong in Painting (including Landscape). They must also have organizing ability and good experience. The selected candidate will be required to devote his whole time to the duties of the Office. Salary 200l. to 250l. according to qualifications. Special form of application may be obtained from STEPHEN MELLOWS, B.Sc., Director of Education, Avenue Road, Leamington Spa.

COUNTY OF LONDON.

(a) The LONDON COUNTY COUNCIL invite applications for the undermentioned positions at the COUNTY SECONDARY SCHOOL, CLAPHAM:—

(1) FULL-TIME DRAWING MISTRESS. Candidates must possess the Art Masters' Certificate, or the Associateship of the Royal College of Art, and should be experienced in Secondary School Work. Preference will be given to those who have a practical knowledge of Art Needlework &c. Salary 180l. a year fixed.

(2) SCIENCE MISTRESS with special qualifications in Botany and Nature Study. Candidates must possess a Science Degree, or other equivalent qualification. Salary 180l. a year, rising by annual increments of 10l. subject to satisfactory service, to 220l., but a commencing salary higher than the minimum will be allowed to candidates who enter the service with satisfactory experience in work of a similar nature.

Both the persons appointed will be required to commence work in SEPTEMBER next. Applications for the first-named appointment should be made on Form H 428, and for the second appointment on Form H 40, to be obtained, together with particulars of the appointments, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C. to whom they must be returned not later than 11 a.m. on FRIDAY, July 15, 1910, accompanied by copies of three testimonials of recent date.

All communications on the subject must be endorsed "H.4" and must be accompanied by a stamped and addressed foolscap envelope.

(b) The Council also invites applications for the appointment of a VISITING TRADE TEACHER OF WOOD-CARVING at the L.C.C. CENTRAL SCHOOL OF ARTS and CRAFTS, SOUTHAMPTON ROW, W.C. for Four Day Attendances a Week, at a fee of 10s. 6d. an Attendance of about Three Hours. The appointment is open only to Men. Applications should be made on Form T 17, to be obtained, together with particulars of the appointment, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C. to whom they must be returned not later than 11 a.m. on JULY 14, 1910, accompanied by copies of three testimonials of recent date. All communications on the subject must be endorsed "T.1," and a stamped addressed foolscap envelope must be enclosed.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.
G. L. GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
July 4, 1910.

WORCESTER EDUCATION COMMITTEE.

CITY OF WORCESTER SECONDARY SCHOOL FOR GIRLS.

TWO MISTRESSES REQUIRED in SEPTEMBER: One for Middle Form (salary 100l.) and One for Preparatory Class (salary 80l.). General Subjects, Games and Needlework desirable.
Applications, with copies of testimonials, should be sent on or before JULY 12 to the undersigned.
H. B. DUCKWORTH, Secretary for Higher Education.
Victoria Institute, Worcester.

KENT EDUCATION COMMITTEE.

HIGHER EDUCATION SUB-COMMITTEE FOR TUNBRIDGE WELLS AND BOUTHBOROUGH.

COUNTY SCHOOL FOR GIRLS, TUNBRIDGE WELLS.
WANTED, IN SEPTEMBER next, an ASSISTANT MISTRESS, well qualified to take Third Form work. Good Arithmetic essential. Hygiene and Needlework an advantage. Experience in Form management essential. Initial salary 100l. per annum, with increments in accordance with the Committee's scale. Forms of application and scale of salaries may be obtained upon application to Mr. H. W. CROOK, Technical Institute, Tunbridge Wells. Applications must be returned to the Head Mistress, Miss M. E. KERLEY, County School for Girls, Tunbridge Wells, as soon as possible. Canvassing will be considered a disqualification.

By Order of the Committee.
FRAS. W. CROOK, Secretary, Kent Education Committee.
Oxton House, Westminster, S.W., June 25, 1910.

CITY OF LEEDS TRAINING COLLEGE.

The services of a well-qualified ART MASTER are required in SEPTEMBER, to fill the vacancy caused by the appointment of the present Master as a Government Art Inspector. Applicants must have received a good Secondary School education and be conversant with the principles and methods underlying good teaching. Experience in conducting Teachers' Training Courses is desirable. The successful applicant will be required to take an interest in, and to influence the teaching of, Drawing in the Schools of Leeds. Commencing salary 200l. per annum.

The successful candidate may be required to direct Evening Training Courses for Teachers engaged in Elementary Schools, for which work extra remuneration will be given.

Applications must be received by the undersigned not later than MONDAY, July 18, 1910.

JAMES GRAHAM, Secretary for Education.
Education Offices, Leeds.

BOROUGH OF BOOTLE.

SCHOOL OF ART.

WANTED, SECOND ART MASTER. Duties to commence EARLY IN SEPTEMBER. Salary 150l. per annum, rising by increments of 7l. 10s. to 190l.—Particulars of duties, &c., may be obtained from THE SECRETARY FOR EDUCATION, Municipal Technical School, Bootle, to whom applications should be forwarded on or before JULY 19, 1910.

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SATURDAY, JULY 9, 1910.

CONTENTS.

	PAGE
GATHERED LEAVES FROM MARY E. COLERIDGE ..	33
THE PARISH REGISTERS OF ENGLAND ..	34
THE VOYAGE OF DON FELIPE GONZALEZ ..	35
AN EIGHTEENTH CENTURY CORRESPONDENCE ..	37
NEW NOVELS (Lydia; Kinsmen's Clay; The Heart of Marylebone; The Career of Freda; The One Who Came After; Going Some) ..	38-39
OUR LIBRARY TABLE (The Naval Pocket-Book; Le Bosphore et les Dardanelles; Balzac; Prof. Dowden's Essays; Beautiful England; Linlithgow Palace; Marion Harland's Autobiography; The Cell of Self-Knowledge; The Memorial Edition of Meredith; Nouveau Dictionnaire Encyclopédique) ..	39-41
DUBLIN NOTES; SHAKESPEARE'S "FRAMPALD"; DR. FURNIVALL; SALES ..	41-42
LIST OF NEW BOOKS ..	43
LITERARY GOSSIP ..	44
SCIENCE—THE BRITISH BIRD BOOK; PROF. SCHIAPARELLI; SOCIETIES; GOSSIP ..	45-47
FINE ARTS—DU MAURIER'S DRAWINGS; OTHER EXHIBITIONS; THE NATIONAL GALLERY; CONGRESS OF ARCHEOLOGICAL SOCIETIES; BRITISH ARCHEOLOGICAL ASSOCIATION AT WARWICK; THE ALEXANDER YOUNG PICTURES; ENGRAVINGS; GREEK COINS; GOSSIP; EXHIBITIONS ..	47-51
MUSIC—LES HUGUENOTS; TESS; DIE FLEDERMAUS; GOSSIP; PERFORMANCES NEXT WEEK ..	51-52
DRAMA—GOSSIP ..	52
INDEX TO ADVERTISERS ..	52

LITERATURE

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THE greatest art is, in a sense, impersonal. We have no biographies of Homer and Sophocles, nor do we need them. Of Milton and Keats we know something; yet, knowing nothing, should we enjoy their work the less? It is not for what it reveals of Milton that we prize 'Paradise Lost'; the 'Grecian Urn' lives independent of its author and his circumstances, a work of art, complete in itself.

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to perceive and appreciate them beneath the rather stiff little verses. To read Miss Coleridge's poems was to make acquaintance with a charming and delicate soul that wished to be understood and was willing to be intimate. Life astonished her, and her comments on life are her poems. They are often mystical, not to say obscure; and the obscurity, as a rule, is caused by vagueness rather than profundity, by the fact that she hardly knows herself what she feels, or thinks, or believes. But from so gracious a spirit one accepts, without demur, that which from another would not have passed unchallenged. Miss Coleridge bewitched us with her personality; we knew that her poems were slight, we felt that they revealed a part of her only, we had suspicions, but we held our peace. Had we turned to her novels, in spite of the brilliancy of one of them—'The King with Two Faces'—our suspicions would have been strengthened. But we did not turn; or if we did, they forced us into no questioning mood. It was left for this telltale volume of 'Gathered Leaves' to press the question insistently, and to answer it. The spell is broken. We know, now, both why the poems are good and why they are not better.

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Of the author of the poems we catch a glimpse in the fragments of letters and diaries which form the penultimate section of the volume. But here, again, we find cause for discontent. If private reasons forbade fullness, was it wise to print scraps? Why tantalize us? In the letters we should, perhaps, have recapitulated the lady we have lost in the essays

and stories; but these fragments, suggestive though they be, are too slight to be consolatory: besides, Miss Coleridge was no coiner of aphorisms and epigrams who could give her meaning in a handful of sentences. Here is the first "detached thought" in the book:—

"Whom the gods love die young" and whom they hate die old, but whom they honour, these they take up to their eternal habitations in the ripe summer time of existence."

One wonders how it came there.

The suspicions which this volume helps to confirm, the melancholy guesses it answers, are that Miss Coleridge, with all her imagination, had not the constructive imagination of an artist, and that, in spite of her gaiety and spirits, her equipment was not really strong. The imagination of an artist, if we may be allowed a seeming paradox, works logically. Not fortuitously, but by some mysterious necessity, does one vision follow another. There is a rational, if unconscious order in the pagentry of images; there is an inevitableness in their succession closely allied to the logical necessity by which one idea follows another in a well-reasoned argument. In Miss Coleridge's mind images arranged themselves in no progressive order; one bears no particular relationship to another; they are disconnected, sporadic. Great imagination is architectural; it sets fancy upon fancy until it has composed a splendid and intelligible whole—a valid castle in the air. Miss Coleridge could not build; ideas broke in her mind in showers of whims, and lay where they fell at haphazard; she has bequeathed no castles, but a garden strewn with quaint figures, where every thought is tagged with gay conceits. She wrote short poems well because she could pick at choice a thought or fancy and twist it into a lyric; but when she attempted a tale or an essay she gathered a handful of incongruous oddments and made of them a patchwork.

This first defect was, we conjecture, a consequence of that other and more fundamental flaw to which we have already called attention. If Miss Coleridge's artificers played truant, it was because she lacked strength to keep them at their task. For an indolent and lawless imagination force of character is the only whip, force of intellect the only guide. Miss Coleridge was deficient in both respects, and so her fancy sat playing with chips and pebbles, making mud-pies when it should have been making palaces.

Miss Coleridge never created a real work of art because she could not grasp ideas, or, if she grasped, failed to hold them. Perhaps she was too much of a Victorian lady to do more than express the culture of an imperfect age imperfectly. At any rate, it is clear that a shrinking fastidiousness excluded from her world much of the raw material from which great art is made. Stray reflections on Greek life and thought, though in themselves trivial, are interesting for what

they betray of a state of mind familiar to many who take life and letters seriously. She was a fair scholar, Miss Sichel tells us; certainly she studied under an excellent master—the author of ‘Ionica’; yet she could say of the ‘Bacchæ’: “The Hallelujah Lasses get drunk on the wine of the spirit, not the wine of the grape”; and of the ‘Medea’:—

“Medea is thoroughly *fin de siècle*; says she would rather go into battle three times than have a baby once, pitches into men like anything. But there’s too much Whitechapel about her. How are you to be seriously interested in a woman who has murdered her mother and boiled her father-in-law before the play begins?”

What is this but the shy jauntiness, the elaborate understatement, of something small in the presence of something great? That uneasy titter, caught from time to time as one turns Miss Coleridge’s pages, we seem to have heard before in the New Sacristy at San Lorenzo or between the movements of the Ninth Symphony of Beethoven. It is the comment of sophisticated refinement that cannot or dare not launch out into rapturous, but ill-bred ecstasies, of the weakling who takes refuge in slang, silence, or cynicism, for fear of becoming natural and being thought ridiculous. Miss Coleridge stood for the superior section of Kensington and Culture, so she smiled and shrugged her shoulders at Medea, and called the Bacchæ “Hallelujah Lasses.” She and Kensington admired Greek literature and art, of course, with enthusiasm tempered by good taste; but the “glory that was Greece,” the merciless honesty and riotous passions, the adventurous thought and feeling, the Heaven of beauty, the Hell of horror, were meat too strong for a society whose happiness depended on gazing at one half of life with closed eyes and swallowing the other in sugar-coated pills.

In saying all this we are taking a high standard as things go nowadays. It is possible to regard as well equipped any English author who has read the Greek drama with some idea of appreciation, and among the crowd of Philistines to reckon any culture a sign of unusual grace.

Still, we shall not turn again to ‘Gathered Leaves,’ though we shall sometimes read the poems. Henceforth, they will conjure up a less elusive figure. They will show us a pensive lady, rather well dressed in the fashion of five-and-twenty years ago, who sits in a Morris drawing-room, the white walls of which are spotted with Pre-Raphaelite pictures, and muses on what her surroundings represent. She is intelligent and graceful; witty in season, fantastic in measure. Her mind is ruffled by the perplexities appropriate to her age and state; she searches Canon Dixon’s latest poem for light on Holman Hunt’s last picture. Her life is an exquisite pre-occupation with the surface of truth and the heart of unreality. Her poems suggest once more the atmosphere of an age already dead and half-forgotten; of Sunday afternoons in large rooms with long blinds, behind which men yawn and

cultivated women are earnest and playful; of a world in which people must pretend courageously that life is very important for fear of discovering that it hardly signifies. It is a strange world, faded, friendly, urbane, and, we are happy to think, already remote.

The Parish Registers of England. By J. Charles Cox. (Methuen & Co.)

THOUGH several very useful books have already appeared regarding parish registers, and though local antiquaries in many parts of England have studied the still unpublished documents in their own districts, there has been hitherto a lack of that concentrated knowledge which is now in a great degree supplied by the volume before us.

The first registers which had legal authority were ordered to be kept by Thomas Cromwell in 1538. They seem on the whole to have been carefully executed by the local clergy; most of them were written on paper, no doubt for the sake of economy, though a few were executed on parchment. In the later years of Elizabeth and the earlier years of James I. it was, however, provided that they should be transcribed on parchment. The order making this necessary seems to have been given for legal and genealogical purposes only, for there is ample evidence, where the originals as well as the copies have been preserved, that the latter are in many cases abridgments of the former. In one instance a woman was employed to do the work, for there is in the registers of the parish church of Peterborough an entry stating that “Sarah Stowkes... in the yeare of our Lord God 1599 did cōpye this Register Book with her own hands, then being the Wife of John Lansdune.” Dr. Cox gives examples of these curtailments; thus in the transcript of St. Dunstan’s West we find only “1560-1, February 17. Mr. Rithe buried,” while in the original paper book there is the further statement that he was “A benchar of Lyncolnes Yne, buried out of the newe brycke byldyngs, beyng in oure parishe, the nether syde of Lyncolnes Yne.”

It must always be borne in mind that, although 1538 is the earliest date when legal authority enforced the creation of parish registers, the assumption that nothing of their type had been kept before would be quite erroneous. Many mistakes in such irregular memoranda were undoubtedly made, and the survivals are very few. Moreover, it would be rash to infer from those few which do exist that the priest of the day noted down every incident which would have been required at a later date. It may, indeed, be assumed that only those facts which were of special interest were chronicled by the local clergy. Six examples of these early registers are, we believe, all that are at present known to be extant, but these by

no means contain the whole of the information to be collected concerning the births, marriages, and deaths which took place in pre-Tudor times. At Tipton in Staffordshire, Dr. Cox tells us, the register begins in 1513; and in the fourteenth-century chartulary of the chantries of Crich in Derbyshire the death-days of various members of the Wakebridge family and their connexions between 1344 and 1368 are to be found in the calendar, while the twelfth-century obituary of the Cistercian nuns of Witney in Hampshire, which was printed by Hearne upwards of 180 years ago, “abounds in entries of the death-days not only of prioresses and sisters of the convent, but also of a variety of benefactors both lay and clerical.” We believe also that Prymers and other books of devotion, whether in Latin or English, which contain calendars, have sometimes notes on births, deaths, and marriages jotted down in the margins by their owners. Some years ago we saw a manuscript calendar which contained many such minutes concerning the Bussys of Haydon, while the names of Babington, Cumberworth, Pate, Perpont, and Waldram also occurred there. Some of these notes related to the fifteenth century, if not earlier. Early parish account-books, bishops’ registers, and manor rolls frequently contain statements of great value to the genealogical student.

Some church registers enshrine interesting observations which go far beyond what can at any time have been legally required. The author draws special attention to Much Wenlock, which is a case to the point. The vicar, whose name was Thomas Butler, held the living from 1538 to 1562, and as a consequence saw nearly all the changes that occurred in the reigns of Henry, Edward, and Mary, followed by the final recurrence of Protestantism under Elizabeth. It has, we believe, never been ascertained with certainty when a return to Latin services took place after the accession of Queen Mary. There were probably wide differences as to time. Butler made a note of what occurred in his own parish. He stated that a “missa Latinis verbis, more antiquo et secundum usum Sarum,” was first re-established at Much Wenlock on the 3rd of September, 1553; further, he recorded that the first Latin baptism was administered on the 7th of October of the same year, and the earliest Latin burial twenty-four days after. The English service was brought into use once more on the 25th of June, 1559. Though the people in Butler’s parish seem to have preferred the old state of things to modern changes, it would appear that as soon as the necessary arrangements could be carried out a bonfire was lighted for the poor in honour of Elizabeth, and bread, cheese, and drink also given them “to pray unto God Almighty for the prosperity of the Queen’s noble majesty.”

The author supplies much information on subjects that have not been touched upon hitherto. He gives four examples of births which indicate that the clergy

who administered baptism were believers in astrology. He has come upon about a score of examples of this kind, which is sufficient to show that devotees of the superstition were widely scattered and did not in any way attempt to hide their feelings. Until we read the passages before us, though we knew that belief in the influence of the stars existed widely, we thought it was usually kept secret except among the most ignorant of the community. Burton, author of 'The Anatomy of Melancholy,' had not, apparently, made up his mind on the subject; we feel, however, that his tendencies ran in the direction of unbelief.

The chrisom, or white cloth which the child wore at the time of baptism, is well explained by Dr. Cox. A clear description of it was needed, for blunders have constantly been made on the subject. When it was introduced into England, or even into Western Europe, is unknown. The period must have been early, for in the Middle Ages it seems to have been in use in every church in the country. How long it continued after the change of things it is not easy to say. As the holy oil, in the form of a cross, with which the child was anointed on the breast and between the shoulders, fell into disuse, it is not likely that the chrisom would long continue to be regarded as a sacred vestment; but many objects retain their position in a mystic or ornamental sense after their sacred significance has passed from memory. The chrisom cloth continued in some kind of use during the sixteenth and seventeenth centuries, and therefore "chrisom children" continued to appear in the registers. In those of Wickenby in Lincolnshire there is an entry of the early seventeenth century, of which the precise date is unhappily not given, which is worth quoting as an example of a rapidly-failing custom. "The chrisom and a gracepeny is always to be given at ye woman's churching. The chrisom must be half a yard of fine linnen long, and a full yard in width." A survival of this custom, the author thinks, may yet be found in a few country churches where the godmothers still place a clean cambric handkerchief, generally a new one, over the face of the baby after the actual baptism has taken place, but while the latter part of the service is being recited. The name chrisom child, or babe, was given to infants when they died before the churching of their mothers, and they were shrouded in their chrisom cloth.

The various Acts of Parliament passed in the reign of Charles II. enforcing burial in woollen only may have hindered the chrisom cloth from being used, and, as it was not until the fifty-fourth of George III. that they were repealed, far too long a time had elapsed for any revival of the ancient custom.

Dr. Cox devotes three pages to centenarians. We have no doubt that some of the entries he gives record matters of fact, but we are extremely uncertain as to others. For example, in 1663, at Eyam in Derbyshire, there is an entry of the burial of Anna, a traveller, who

according to her own account was 136 years of age. At Salehurst in Sussex, in 1683, Peter Sparke, aged 120 odd years, is recorded to have been buried. Several other cases might be quoted which it is by no means easy to credit. At the present day, when travelling has been made so easy we do not find that statements of this extraordinary nature are forthcoming. If they were, we may feel certain that they would be searchingly investigated.

Though suicides were deprived of the service of the Church, their burials were frequently entered in the registers. In one case it is recorded by Dr. Cox that an unhappy man, at Pleasley in Derbyshire, hanged himself on a tree by the wayside after a drunken fit. He was buried at once at the nearest cross-roads with a stake driven through him. In this case the coroner had held the inquest in the church porch. In 1698, at West Hallam in Derbyshire, a woman named Katherine, wife of Thomas Smith, *alias* Cutler, was guilty of *felo-de-se*, and buried "in ye crosse ways near ye wind mill on ye same day." No mention is here made of a stake; is it possible that stakes were not employed when women were concerned? When the stake was first used at the burial of suicides is not known. The custom is undoubtedly of remote antiquity among Christians. Probably in the earlier time the body was laid on the ground with a stake through it to hinder wild beasts from dragging it away. Later, when burial was permissible, the stake may have been retained for the folk-lore reason that it was likely to pin down the ghost with the body. Several of the registers we have ourselves examined do not contain any mention of self-murderers, though we are certain that some instances of suicide had taken place in the parishes concerned.

The Appendix to Dr. Cox's most useful volume contains information of great value. We find in it a list of some of the bishops' transcripts which begin earlier than the parish registers as they now exist. Next follows a list of parish registers beginning in 1538; most of these, we fear, are only copies, and not those made at the time. There is also a list of the registers that have already been printed, excluding those which give marriages only.

The Voyage of Capt. Don Felipe Gonzalez in the Ship of the Line San Lorenzo, with the Frigate Santa Rosalia, in company to Easter Island in 1770-71: Preceded by an Extract from Mynheer Jacob Roggeveen's Official Log of his Discovery of and Visit to Easter Island, in 1722. Transcribed, translated, and edited by Bolton Glanvill Corney. (Hakluyt Society.)

"THE purport of this volume," says Dr. Bolton Corney in his Introduction,

"is not to describe Easter Island or its inhabitants, but to make known to English-readers the original accounts of its discovery

by (1) Dutch and (2) Spanish explorers. For it has been many times 'discovered,' and half forgotten; and as often missed when sought for—a fact which is the less surprising when its exceptionally isolated situation and its small area are considered. There is, in fact, almost no foothold in the world (if we except the barely accessible Antarctic lands) more remote from the ports of old-world Powers than this arid and unfruitful spot."

The credit of discovering this island is attributed in most books of reference either to the Spanish pilot Juan Fernandez, or to the English buccaneer Edward Davis (in 1687), but, as Dr. Corney shows, on very insufficient grounds. At any rate, the first European definitely to discover and set foot upon its shores was the Dutch admiral Jacob Roggeveen, who, sighting it on Easter Day, April 5th, 1722, gave it the name of "Paasch Eyland," or Easter Island, which it still bears. Roggeveen's fleet—comprising three vessels, the *Arend*, the *Thienhoven*, and the *Afrikaansche Galey*—was dispatched by the Dutch West India Company in 1721 to explore "the unknown portion of the world lying in the South Sea to the westward of America," and accordingly took the route round Cape Horn and through Magellan Strait, which had then for some time been abandoned by Dutch ships.

Though successful in the result of his expedition, Roggeveen was doomed to misfortune; for on his arrival at Batavia his two remaining ships (one had been wrecked) were confiscated by the authorities there, and he and his officers were sent home to Holland, on the ground that the East India Company's monopoly had been infringed. (The fact, not mentioned by Dr. Corney, that Roggeveen had formerly been a councillor of justice at Batavia, was probably also a reason for Governor-General Zwaardekroon's drastic action.) A law suit ensued, in which the West India Company were successful.

Unhappily, the impounded papers relating to the voyage disappeared, among them Roggeveen's log; and an account by an anonymous writer, which first appeared in 1728, and was twice reprinted, was so full of absurdities, that the whole undertaking was discredited, and undeserved opprobrium has since been attached to the commander's name and fame. However, the discovery in 1836, and publication in 1838, of the long-lost diary fully restored Roggeveen's credit; and now for the first time we have in English, thanks to Dr. Corney, the admiral's own account of his discovery of Easter Island. That the British Museum Library does not possess a copy of the 'Dagverhaal' is surprising.

As the Dutch stayed only four or five days at the island, Roggeveen's description is naturally brief, but is of exceptional interest as being the earliest. The long ear-lobes of the natives and their curious habit of hitching these over the tops of their ears seem specially to have struck the writer. His description of the famous

gigantic images is inexact, and appears to show, Dr. Corney thinks, "that he never got close to one of them, but saw them only from a distance of some hundreds of yards." It is satisfactory to learn from Roggeveen's own statement that the firing on the natives, of which much has been made by some writers, was in disobedience of orders, and was due to a misunderstanding of the intentions of the islanders. While Dr. Corney has done ample justice to the good fame of Roggeveen, he has unwittingly done him an injustice by terming him in every case "Mynheer." The contraction "Mr." prefixed to Roggeveen's name stands, not for "Mynheer," but for "Meester," on which subject the writer of the notice of Roggeveen's life in Van den Aa's 'Biographisch Woordenboek der Nederlanden' (xvi. 425) says:—

"It is probable also that at one or other of the high schools he took the degree of doctor of laws; at least the title of *meester* that he bore later, and that is also given to him in public documents, as well as his later assumed legal office, appear to indicate this."

In an appendix Dr. Corney gives a translation of another narrative of Roggeveen's visit to Easter Island from the German of Carl Friedrich Behrens, who accompanied the expedition as sergeant-major of marines, and published his account (a much more sober and trustworthy one than the anonymous version referred to above) in 1737. With respect to the "rare and very brief account of the expedition," to which Dr. Corney refers on p. xxiv, and which he says he has not seen, we may point out that, according to Tiele ('Nederlandsch Bibliographie van Land- en Volkenkunde,' p. 206), the 'Kort en nauwkeurig Verhaal' of fifteen pages, signed "T. D. H.," was printed twice in 1727, a third edition of twenty-two pages being issued the same year. For reasons that can only be surmised,

"Roggeveen's achievements proved barren of results to Dutch enterprise; and the island, so far from being revisited by ships of that nation, lay *perdu* and forgotten once more for a space of forty years."

Then began a general, but unsuccessful search for "Davis's Land," by Commodore Byron in 1765, by Capt. Carteret in 1767, and by M. de Bougainville in 1768; while in 1769-70 another French expedition ended disastrously. Of this, Dr. Corney supplies some details taken mostly from the printed narrative of Pierre de Monneron, one of the ship's officers, supplemented by Spanish documentary evidence. This expedition took place in the ship *Saint-Jean-Baptiste*, which was fitted out in India by Law of Lauriston (nephew of the celebrated financier and Governor of Pondicherry), Chevalier, and Surville, the last-named being appointed commander.

This vessel sailed on March 3rd, 1769, from "the Hugli," according to Dr. Corney, but, according to Monneron, from "the bay of Ingely in the Ganges," that is, from the port of Hijili (see 'Hobson-Jobson,' s.v. 'Hidgelee.') After taking

in cargo at Yanam, Masulipatam, and Pondicherry, the ship left the last-named place on June 2nd on a voyage that "proved as ruinous for the principals in the speculation as it was lamentable for the persons embarked in the vessel." Prevented by adverse winds from reaching the object of his mission, and reduced to the last extremity of distress by scurvy and lack of water and provisions, Surville was forced to abandon his design and bear up for South America, the storm-beaten ship ultimately arriving off the village of Chilca in Peru, and firing guns to attract attention. As no one came from land, Surville put off in a boat with two other Frenchmen and a black; but the boat being upset, Surville and the two others were drowned, the black managing to swim ashore with a bottle, in which was a letter to the Spanish authorities. The survivors were humanely treated, but all the papers were seized and translated; and the suspicions aroused in the mind of the Viceroy by a perusal of these documents, confirming, as they did, rumours of English and other designs in the Pacific Ocean, led to the dispatch of the expedition, the description of which is the main purport of this book.

As Dr. Corney points out, "the circumstances of the Spaniards' voyage to Easter Island are but little known to most students—especially to those of this country"; and he has therefore done well in bringing together in a connected form all the official documents relating thereto, and in giving also such references to the expedition as he could find in books, newspapers, and manuscripts. In doing this he has spared no pains, for the journals, royal commands, minutes, and dispatches (with enclosures) have been transcribed and translated by him from the official manuscript records preserved in the general collection of the archives of the Indies at Seville, the Hydrographic Office of the Ministry of the Navy, and the library of the Royal Academy of History at Madrid.

The expeditionary fleet comprised two ships, the *San Lorenzo*, commanded by Don Felipe Gonzalez y Haedo, and the *Santa Rosalia*, commanded by Don Antonio Domonte. These sailed from Callao on October 10th, 1770, and sighted Easter Island in the morning of November 15th; and on the 20th of the same month an armed party was landed, and formal possession was taken of the island with great ceremony, three crosses being erected on the hilly ridge at the eastern end, and a declaration being drawn up, to which the signatures of the chiefs were obtained. (Of these a facsimile is given.) Don Felipe Gonzalez seems to have been ignorant of the fact that half a century before the island had been discovered by Roggeveen, and named Easter Island; for he speaks of it as "David's Island," and bestowed upon it the new appellation of "Island of San Carlos" in honour of the Spanish monarch—a name, however, that lasted as little as did the Spanish ownership.

By Don Felipe's orders, Don Juan Hervé, a naval sub-lieutenant, and first pilot on the *San Lorenzo*, circumnavigated the island, made a running survey of the coast, and constructed a chart, of which interesting document Dr. Corney gives a facsimile. A comparison of this with the Admiralty chart, of which a reproduction is also given, shows it to be fairly accurate. The log of Don Felipe Gonzalez contains no description of the island and its inhabitants; but, fortunately, diaries of the expedition were kept by two of the officers (probably Don Francisco Antonio de Agüera y Infanzon, chief pilot on the *Santa Rosalia*, and Don Juan Hervé, mentioned above), and of these translations are supplied.

The second is the shorter, but is of special value as describing the voyage round the island, when the Spaniards came in contact with the parties of natives on the western and southern coasts. It is pleasing to know that throughout this visit the intercourse between the Spaniards and the islanders was entirely friendly, owing to the stringent orders issued by the officers against theft or violence. One curious trait on the part of the natives is mentioned by this writer:

"They could not bear to see us smoke cigars: they begged our sailors to extinguish them, and they did so. I asked one of them the reason, and he made signs that the smoke went upwards; but I do not know what this meant or what he wished to say."

The islanders were delighted at the sound of music. We are told that the Spaniards "played the *coxa* and fife to them, and they began to dance; evincing great pleasure." (Here *coxa* should be *caxa*, meaning a military drum.) The writer estimates the number of the inhabitants at nine hundred to a thousand, of whom he believed not more than seventy were women, and but few boys.

There is one rather curious error in the translation of this narrative. Of the cove of San Juan (now La Perouse Bay), where a landing was effected, the writer is made to say: "We considered that it must have a plentiful supply of fresh water, because we saw there more gravel [*chacaras*] than in any other part of the island." The word *chacara* is said by the dictionaries to be a Brazilian term, meaning a country-house with orchards. In this case it probably denotes scattered huts with fruit and vegetable gardens, as distinguished from an aggregation of buildings forming a village.

The other journal, of which there is a copy in the British Museum Library, is much fuller than Hervé's, the island and its inhabitants being described with more detail, and the writer also giving a short, but specially interesting 'Dictionary of some Words and Terms illustrative of the Language of the Inhabitants of the Island of San Carlos (*alias* David) which I have been able to search out, making Use of Signs, Demonstrations, and Figures shown by Drawings.' Most of the words given will be easily recognized by any one

acquainted with Maori and its allies, but in some instances the compiler seems to have been mistaken. In the Egerton MS. the words are arranged more methodically than in Dr. Corney's list, and the Egerton copy gives for "ten," besides *Queromata*, the words *Paupaca* and *Quajijiba*. We notice also that Dr. Corney (for modesty's sake, apparently) has omitted several words from the list: in a book printed by a learned society this action (on the part of a medical man) seems rather odd; and in any case the reader ought to have been informed of the fact. Besides his own observations (which are of much value), the writer gives a summary of the information obtained on the voyages round the island. Only one or two points can be referred to.

The description of the gigantic images is much more accurate than Roggeveen's referred to above, the writer having not only examined them carefully, but also made geometrical measurements of the largest that he saw, which he found to be 52 Castilian ft. 6 in. in height, including the crown, which was 4 ft. 8 in.

Speaking of the vegetation of the island, the writer says:—

"Of fruit-bearing trees I have seen only some very small figs, but so different from ours that they are recognizable as such only by the scent of the leaf, and the white juice which exudes from them. It is certain that they bear fruit because the natives were eating some dry figs on board, which we gave them from those of Mendoza, and they called them *gecoy*."

In an anonymous summary account of the expedition, translated by Dr. Corney in his Introduction, pp. xlv–xlvii (stated to be in Eg. 902, f. 159, but we have looked for it there in vain), it is said that "there were no trees seen except some figs, cotton, and shrubs"; and to the word "figs" the translator appends a footnote: "*Higueros*, i.e. figs, meaning bananas." That this cannot be correct is evident from the description of the "fig trees" in the passage quoted above, and from the statement about "dry figs." In the list of words we find "Banana.... *Cocay*," and "Figs.... *Gecoy*"; but it is probable that the two words simply represent *kai*, "food," with the demonstrative prefix. We notice that Dr. Corney persists in rendering the Spanish *platano* by "banana" instead of "plantain."

On p. 90 the diarist is made to say:—

"Thursday, 15th. At five o'clock in the morning we made sail, getting all the canvas on her, *en vuelta de uno*, the horizon being cloudy; but at half-past seven it cleared up, and we sighted land ahead."

Dr. Corney suggests no explanation of the words left untranslated, which are certainly puzzling. In the copy in Eg. 902 the Spanish reads:—

"...lebanamos la capa mareando con toda fuerza de vela en vuelta de uno con el horizonte nebuloso el que a la 7½ aclarò."

It looks as if a word had been accidentally omitted, and the meaning were:—

"...we ceased to lie by, going with the tide under all press of sail, enveloped in a [?], with the horizon cloudy, which cleared up at 7.30."

On p. 101 *estada* should be *estado*, and the foot-notes, on this page and on p. 95, giving the length of the *estadal* are not to the point. The Spanish Royal Academy's dictionary states that the *estado* as a measure of length was reckoned at 7 ft.

To the word "eddis" on p. 96 is appended a foot-note: "The MS. has here '*revozas*,' perhaps a copyist's error for *refugios*." The last word is a misprint for *refugios*, and the suggestion seems unnecessary, as *reboza* means an "overflow." Instead of "Wam Keulena" (for Van Keulen) on p. 105, the MS. in Eg. 902 has "Wam Keulem." "Bentuza" on p. 92 should be "Bentura" (so Eg. 902); and why is this man called "Captain of Batallones," as if this last word were the name of a place? Also, why does Dr. Corney in his Introduction call Jacques Mahu and Jacques l'Hermite "Jacob"? The only other point to which we would draw attention is the misleading statement prefixed to the Bibliography, promising "a more exhaustive list" with "the final volume of this work."

These things, however, are trifles, and do not detract from the value and interest of this book, the outcome of much painstaking labour on the part of Dr. Corney. The illustrations are well chosen and admirably executed; and the three facsimile maps (the two mentioned above, and one of the western hemisphere by Guillaume Delisle, showing all discoveries up to 1739) are most helpful in elucidating the text.

An Eighteenth Century Correspondence.
Edited by Lilian Dickens and Mary Stanton. (John Murray.)

STANDING on the battle-plain of Edgehill, the visitor sees on the crest of the opposite heights the battlements of Radway Tower. This imposing landmark is no relic of baronial wars: it is a costly counterfeit, or, as its author would say, an "object in the Gothic taste" erected towards 1750, as a crown to the amenities of his park, by a Warwickshire squire of modest estate and recent gentry. The son of a retired merchant of Banbury who had bought the house and lands of Radway Grange, Sanderson Miller had passed four studious years at St. Mary Hall, Oxford, reading divinity with an eye to Holy Orders, and winning the warm regard of his tutor, Walter Harte (afterwards bear-leader to Philip Stanhope), and the love of the Principal, Dr. King—that genial old Jacobite who played the host to Charles Edward during the secret visit to London in 1750. Here, too, he formed a life-

long friendship with Deane Swift, cousin and biographer of the great Dean. His father's death in 1737, however, left Miller independent of a profession. Quitting Oxford, he settled down in his home, and plunged, heart and soul, into the study of architecture—a hobby which, while it left him time to reclaim "the improveable dirt of Radway Field," helped him to establish those intimate relations with "the Great" of which the letters selected and arranged with his own hand, and now published under the title of '*An Eighteenth Century Correspondence*,' are at once a faithful and a flattering record.

With hardly an exception the writers of these letters sat in Parliament, and many—Pitt, Nugent, George Grenville, Sir George Lyttelton, and Lords Hardwicke and Barrington amongst the number—were actual or prospective Ministers of the Crown; yet their letters seldom deal, and that cursorily, with public affairs. From the date of Walpole's downfall to the "wonderful year" of Quebec, despondency or indifference marked the attitude of the "Patriot" party, to which Miller and his friends mostly belonged; and between these years, 1742 and 1759, falls the bulk of the correspondence. It was a period of aimless intrigue and indefinite policy, and for more than half the time (1744–1754) Pitt's voice was hushed in office. Now and then Lord Coventry or Charles Jenkinson sends to Radway a summary of the last debate, or the latest report from Garraway's or the Admiralty; while the letters in which Lord Guilford and Sir Edward Turner expound their mutual grievances to their common friend and mediator reveal the undercurrents of personal enmity and class-contention which imperilled the fortunes of the "New [or Whig] Interest" in the stormy Oxford elections of 1754. On this famous contest, which is said to have cost 240,000*l.*, the editors have an excellent introductory chapter.

But, to judge by their letters in general, these Gallios might almost be said to have lived for the pursuit of "the Gothic"—an occupation which consisted largely in scattering pepper-boxes and other incongruous ornaments over the walls of their fine old Tudor mansions, their stables, dairies, henhouses, and cockpits. Some, like Sir Thomas Lyttelton and Lord Hardwicke, contrived to gothicize the very prospect by planting a ruined castle on a knoll within their demesne. In these hazardous puerilities Miller was summoned to play the part of honorary architect; and even his robust complaisance must have flagged at times under the strain of supplying plans and elevations, devising structural ways and means, and advising on the possibilities of stucco, coloured glass, and other decorative materials. "Pray," writes George Grenville,

"do your friends make excuses to you for the trouble they give you upon all occasions, or do they satisfy themselves with thinking that, as virtue is its own reward, friendship

is so too? In this sense I believe you are the richest man in England, and every post adds to your wealth and happiness."

It speaks well for Miller's tact and kindness that in almost every case he became, from the architect in council, the beloved and confidential friend of his exacting clients. Thackeray might have written him down a snob; but if he sought "the Great," he was also sought by them, and his money and really solid attainments in architecture rendered him independent of the usual arts of the social climber.

The liveliest of Miller's correspondents is Sir Edward Turner of Ambrosden, who sat in the Whig interest for Great Bedwin during 1741-7, and in 1754, along with Lord Parker, contested Oxfordshire against Lord Wenman and Sir James Dashwood. Sir Edward had a pretty knack at verses, and he alone gives news of the musical and theatrical doings in town. On February 21st, 1748, he writes from London:—

"Will not the sedate Raptures of Oratorical Harmony attract hither an Admirer of the sublime in music? Why was not 'Susannah' attended by the Elder of Radway? 'Solomon' is the next new piece (for so Guernsey informs us, and Handell always verifies the Prophecys of Guernsey) that will be exhibited. Glorious Entertainment! Divine Efficacy of Music! You will laugh at me for disbanding K, but why should Supernumerarys be maintained? The Romans set us a frugal example, for they suffered not this letter to be upon their Establishment, where C could do duty."

Handel's oratorio of 'Susanna,' we may explain, was produced on February 10th, and 'Solomon' on March 17th, 1748/9. Mrs. Miller's name was Susannah; and, as Turner records in an earlier letter, two regiments of horse, raised during the scare of the '45, had been "broke" or disbanded in December, 1746, with a saving of 70,000*l.* a year to the nation. Sir Edward was a master of the parenthesis. Perhaps his best effort in this kind is:—

"Very good Debates upon (but before I proceed any further I am desired by Lord Strange to apply to you for a Plan of a Gothic Cockpit) the Mutiny Bill."

To what extent, in those good old days, a spirit of zeal in their country's service animated "the Great" in taking office appears in the following unsophisticated effusion from Sir George Lyttelton, whose public life was lauded on all hands as a pattern of integrity:—

"I have just kissed the King's Hands for the Cofferer's place, which I preferred to being Treasurer of the Navy, of which I had likewise an offer. It is a good 2,200*l.* per annum, all taxes deducted, and if I hold it three or four years will build my new House [Hagley Hall, designed and built by Miller] with the help of my Falls of Wood, without my being obliged to borrow any money.... But what pleases me best is that it enables me to give a Place to my Brother Billy of 5 or 6 hundred a year, which he could not have had in any other shape if I had been Treasurer of the Navy. I am

therefore much better satisfied with the arrangement, besides the great Article of not having a Publick Account hanging over me for several Years, with perpetual Fears of suffering by the Knavery of the Officers under me."

Billy's cousin Pitt congratulates him thus:—

"Adieu, my dear Sub-Cofferer! May you in no long course of years (with Sir George's leave) come 'to sleep within the chariot that you drive'; for all the cares of office will be yours, while the Cofferer reposes in the shades of Hagley, and dispenses his own fat bucks as you will do those of His Majesty's Parks and Forests."

Needless to say, sinecures are a frequent topic in the correspondence. Miller's first attempt in this direction failed; but in 1753 he was nominated Esquire by Sir Richard Lyttelton, when that jolly Falstaff was dubbed Knight of the Bath. This position exempted him from serving on juries and from the Shrievalty, "with other privileges of more sound than utility." In 1770 Lord Barrington appointed him a Deputy Commissary of Musters, with a salary of ten shillings a day and an allowance of 50*l.* a year.

One quotation more—from Sir George (now Lord) Lyttelton, "Hill Street, June, 1759":—

"We talk of nothing here but the French Invasion; they are certainly making such Preparations as have never been made since the Spanish Armada; but I trust in God and Lord Anson that they will have the Fate of the Spanish Armada, and that most of their flat-bottomed boats will be sunk in the channel."

This gives its point to 'Hearts of Oak,' that "old song and plain," written by Garrick for his pantomime of 'Harlequin's Invasion,' produced in this very year—Randall Norris's one ditty, which he reserved for the night of Christmas Day and his friends Charles and Mary Lamb:—

They swear they'll invade us, these terrible foes,
They frighten our women, our children, and beaus;
But should their flat bottoms in darkness get o'er,
Still Britons they'll find to receive them on shore.

The editing is praiseworthy on the whole; but why affix a "[sic!]" to a few misspelt words, if not to all? And what is meant by "chef d'œuvre [sic!]" (p. 54)? There is some curious Latin, too, which escapes this parenthesized note of editorial amazement—"sumus homini" (p. 166); "in die in diem" (p. 250); "rebus in Stantibus" (p. 362), &c. Surely the word printed and queried as "Caeqehouias" (p. 60) is "cacophonias," as "cacophonies" was sometimes written in those days. "Half a Havier" (p. 213) deserved a note; and "dispende with" (p. 69), in the sense of "put up with," might have been marked as obsolete. Perhaps the aptest, certainly the most cheerful phrase in Deane Swift's noisy steam-escapements is the description of his three-year-old girl as "really a jolly pug and a well mouthed wench."

NEW NOVELS.

Lydia. By Everard Hopkins. (Constable & Co.)

WE have in this novel a picture of suburban life sympathetically drawn, and far more just to its complex possibilities than the scornful caricatures with which fiction has made us familiar. The characters are presented with unusual freshness and reality, especially Lydia herself. She is an interesting study of an externally commonplace woman, endowed, as commonplace people often are, with some remarkable gifts; and though far from faultless, she seldom forfeits our sympathies, except in her relations with her little son. Next to her we commend the sketches of her imperfect, yet by no means reprobate husband and the female acquaintance whom he does not introduce to his wife. But we are unable to believe in the heroine's false friend Gwendoline. As first introduced she is merely an incurable idealist, and there is no hint of the hideous snobbishness which she afterwards develops. The conclusion seems unnecessarily painful.

Kinsmen's Clay. By Mary Crosbie. (Methuen & Co.)

ATAVISM and the *ménage à trois* are the principal themes of this story, which is rather loose in construction, and thin in texture, but has flashes of the humorous and picturesque. The heroine's childhood in particular is imagined with freshness and charm, but as a grown woman she forfeits our sympathy by a matrimonial venture which only passion or poverty—both absent in her case—could have excused, and we cannot help feeling that her subsequent troubles are no more than she deserves. Her crippled friend is an attractive person enough, but we have often met her like—in fiction. None of the male characters stands out with clearness.

The Heart of Marylebone. By Handasyde. (Hutchinson & Co.)

EXCEPT that the earlier scenes in this curiously uneven work, depicted with tenderness and insight, are laid in a nursing home, the story has nothing to do with the district of its title. It is an elaborate and original study of conflicting temperaments. A sensitive, cultured, light-hearted Celtic girl, without the means to pay for an operation that is promptly needed to save her life, accepts an offer of immediate marriage from a rich, conventionally refined, unimaginative Englishman. If the way in which the marriage is brought about is unconvincing, the quiet opposition of the two different natures is shown with considerable skill, and their gradual progress towards union is none the less

natural because an occasional touch of humour goes to help it. The characterization is vivid and consistent, but the narrative is wholly wanting in action, and what is worse, crowded with petty and immaterial detail. Many a neat and thoughtful saying arrests attention, but the writing is frequently marred by grandiloquence and carelessness.

The Career of Freda. By G. Russell Beardmore. (John Long.)

FREDA was a young woman who possessed a gaiety of spirit and a fund of humour, and also an elegant figure, which, in spite of her homely, unpretentious, country-made black dress, attracted many glances of admiration from men, though the ladies at the Hydro held aloof from her, because she was only a governess. She further possessed an impossible father and a wealthy benefactor, and after various adventures, not of the most probable or exciting kind, she bestowed her hand and heart on a barrister with an ambition at some future time to enter Parliament. This is, in every sense, an artless tale.

The One Who Came After. By David Lyall. (Hodder & Stoughton.)

THIS is yet another story of an unhappy marriage—unhappy, that is, until the author deems it desirable to comply with the popular demand for a pleasant ending. Christine Grier, a “modern woman” as beautiful as she is clever, both marries and repents in haste; she runs away from her husband, a young, cultured, strong-minded Scottish minister, after only a few weeks of married life. The difficulty, as in most novels of this class, is in understanding how a marriage obviously destined to immediate failure came to take place; the long-delayed reconciliation makes a smaller demand upon our credulity, because the intervening circumstances are dexterously made to lead up to it. Mr. Lyall tells the story with a practised ease which keeps the attention fixed, even if it never really excites it. But he would make a better novelist if he kept under more control his disposition to preach.

Going Some. By Rex Beach. (Harper & Brothers.)

‘GOING SOME’ deals with the rivalry between the cowboys of two neighbouring ranches for the possession of a phonograph. In the opening chapter the reader is informed that the phonograph has recently been lost by the Flying Heart Ranch to the men of the Centipede Ranch as the result of a foot-race, and that the “Flying Hearts” desire now above everything to recover their lost trophy and their vanished honour. A party of guests are being entertained by the master of the Flying Heart, and one of them, a young, college-bred man, undertakes to win back

the phonograph for the disconsolate cowboys. This young man has had no experience of foot-racing, but he desires to stand well with a woman, a fellow-guest. The naïveté of the cowboys is as entertaining as anything that Mr. Jacobs has told us of the amphibious folk of the lower river. But, unfortunately, the author does not always rely upon the humour of his characters: he sometimes attempts to be humorous on his own account, and the result is not so pleasing. The love-making, too, is purely conventional.

OUR LIBRARY TABLE.

WE have tested at many points *The Naval Pocket-Book*, edited by Mr. R. L. Clowes, as it has been since the retirement of the late Sir W. Laird Clowes. In its fifteenth year this useful book of reference is published by Messrs. W. Thacker & Co. Our notices of earlier issues have questioned the wisdom of including among ‘The Navies of all Nations’ such headings as Cambodia, Johore, Panama, and Sarawak, to which we may now add Korea. Cambodia is virtually French; Johore and Sarawak are British Protectorates; while Panama is now controlled by the United States, and Korea by Japan. In all these cases and some others “the navies” are really non-existent, and one might as well take into account the yachts of British military Commanders-in-Chief as count separately the little revenue cruisers of Protectorates and subordinate States. Some of the figures given of the British and German Dreadnoughts anticipate official information, and in one case have been slightly corrected in announcements made in Parliament within the last few days. For such figures we are grateful, as the anticipation was “intelligent.”

MM. PLON-NOURRIT & CIE, publish a translation of a work by the Director of the Russian Archives, M. Serge Gorainow, on *Le Bosphore et les Dardanelles: Étude historique sur la Question des Détroits*. M. Hanotiaux, in a preface, explains the importance of the volume, as revealing diplomatic history unknown to the public. This is true, but subject to the remark that well-informed politicians and diplomats in all countries interested were acquainted with the outlines of the story, unpublished as most of the documents have remained till now. By the newspapers, Russia has sometimes been supposed to desire “the opening of the Dardanelles.” As a fact, throughout her history, Russia has rejected the offers of the Powers to throw open the Black Sea. She has always wished, for obvious reasons, that it should be open to her fleets, and closed to those of her possible foes. But there never has been much chance of the accomplishment of her policy, to the final defeat of which she is now resigned.

Balzac. By Frederick Lawton. (Grant Richards.)—Hero-worshippers have usually been shy of Balzac, whose known history cannot, by any effort consistent with moderate honesty, be forced into the mould from which portrait-studies of heroes are rough-cast. Genius, under any definition of the quality, he assuredly possessed; character he displayed in every act and word, but he was too conceited and calculating to be heroic, too conscious of the credit

attached to his tremendous and life-long efforts to secure permanent fame and in doing so to satisfy the creditors who pursued him for thirty years. Pride of power is not vicious when free from ostentation, but the persistent boasting of Balzac makes it wonderful that, many as his enemies were, they were not far more numerous and relentless in their attacks on his personality and performances. The one valid defence for his vaingloriousness—apart from theories of destiny and environment—is that he did actually accomplish most of the things about which he boasted so continually. If he had been a failure as a writer he would have been ridiculous; as he left the ‘Comédie Humaine’ to prove his success, we are more inclined to deplore his buffooneries than to sneer at them.

If there be any admirers of Balzac who are sensitive to criticism of his manners and habits, they may be advised to leave Mr. Lawton’s stout book unread, and to confine their attention to the attractive pictures, which do really illustrate it, the caricatures, of which there are several, being invariably good-humoured.

Mr. Lawton has not made any notable addition to the materials for Balzac’s biography—but he has gathered up nearly all the most illuminative anecdotes about Balzac, and retold most of the bits of history collected by various experts from printed and manuscript sources. He has also, for the benefit of the majority of his readers, sketched the plots of many of the principal novels.

So far as his intention goes, he is obviously veracious; where he occasionally offends against probability the fault is shared between himself and the contemporary authorities, such as Werdet the publisher, and Gozlan the humorist, in whom he has too complete a faith. For example, he gives the story of Balzac’s dinner to Werdet at Véry’s, which Balzac ate and for which Werdet had to pay, and leaves us to believe that one man, even a half-starved novelist, could at one sitting eat eight dozen oysters, a sole, a dozen chops, a duckling, a brace of partridges, a dozen pears, with *hors d’œuvres* and entremets thrown in, “washed down,” as the older novelists said, by various wines and liqueurs, and coffee. “Never since Rabelais’ or perhaps Louis XIV.’s time, had such a Gargantuan appetite been witnessed,” writes the author, and we venture to add that even on the occasion in question the process of gratifying such an appetite was not open to observation.

Nowhere is Mr. Lawton’s fairness better seen than in his remarks on ‘César Birotteau,’ a novel commonly depreciated on account of the mass of legal and commercial information which it includes. He does not exaggerate when he says that the intricacies of finance and law, which form so considerable a part of the story, are handled with “an ease and fancy that no other writer of fiction has quite equalled.” On the same page, by the way, Balzac’s play, ‘L’École des Ménages,’ is referred to. Nothing could well show how restricted is the real appreciation of Balzac in this country than the fact that the production in Paris last March of this virile play, which in 1839 was refused by the managers, received so little attention from our daily press. Mr. Lawton recalls the characteristic remark of Heine when Balzac consulted him about his early failures as a playwright: “You had better remain in your galleys. Those who are used to Brest cannot accustom themselves to Toulon.”

The style in which the book is written is generally lucid, without being agreeable.

We can see little point in this comparison between Balzac and Lamb:—

"Like Charles Lamb, who left his office earlier in the afternoon to make up for arriving late in the morning, he counterbalanced these heavy-handed slatings of his friends by extolling his own performances past and present."

For the most part Mr. Lawton's book is an impartial plain-speaking, well-informed account of a wonderful personality. That we know so little about Balzac's private life in Paris is due to the fact that, apart from his "love" affairs and his avoidance of duns, there was so little privacy about it. He himself has told us all we need to know about his methods of composition, but less is known of his country holidays. 'Le Lys dans la Vallée,' perhaps, gives an idea of how this inelegant squire of dames chiefly delighted *desipere in loco*, when he was not feverishly planning or attempting the immediate acquisition of vast wealth by the exploitation of refuse minerals in Sardinia or oak-forests in Russia. As we have already suggested, Mr. Lawton's book is essentially "popular" in spirit, without the general carelessness of truth which has unhappily come to be associated with that adjective.

Essays Modern and Elizabethan. By Edward Dowden. (Dent & Co.)—Prof. Dowden's new volume of essays, most of which are reprinted from the reviews, is a pleasant example of work at once unpretentious and informing, and backed by genial common-sense. Only five of the fourteen papers are Elizabethan, and the most readable are not among them; but the patience with which, out of a wide fund of knowledge, Prof. Dowden rebukes the hasty theorist is exhibited to perfection in his treatment of 'Shakespeare as a Man of Science.' He stoops here to enter the Baconian controversy, but upon his own terms; for, "if Bacon and Shakespeare both observe the fact that 'dung applied to the roots of trees doth set them forward,' I shall not delay to prove that the fact had been known to others than the poet and philosopher."

The volume opens with five more distinctively literary essays, for which Walter Pater, Ibsen, Heine, and Goethe provide themes. These are all handled in an accomplished expository style, and lit with occasional touches of kindly humour. But the points discussed, though they generally recommend themselves to attention, seldom arrest it, and the conclusions are so well prepared that the reader sometimes anticipates the writer in arriving at them. The essay on Goethe's 'West-Oestliche Divan' contains a number of verse translations which will be of high value if they send new readers to the originals.

Prof. Dowden is undoubtedly at his best when he takes from his treasury some fragment of forgotten lore, and is able at the same time to expound and to unfold. No fewer than four of the essays are based on unpublished MSS. in his possession, and while that entitled 'Some Old Shakespearians' is perhaps the richest in interesting points of detail, the palm must be given to the precious narrative in which, for the first time, Hayley's well-known plot to secure comfort and support for Cowper is revealed in all the marvels of its persistency and ineptitude. Only in the eighteenth century could so much benevolence have been united with a folly so complacent and shallow; and perhaps what is most surprising in the whole affair is that our sense of the devotion at the bottom of it wins through, so that, in the end, the ridiculous "hermit" actually endears himself to us.

Beautiful England. Pictured by E. W. Haslehurst.—*Canterbury.* Described by Canon Danks.—*English Lakes.* Described by A. G. Bradley.—*Oxford.* Described by F. D. How. (Blackie & Son.)—Crude and excessive coloration destroys our pleasure in Mr. Haslehurst's pictures for this new series. The slight, well-printed text has been well done in each of the volumes before us. Canon Danks has little space for dealing with the architectural history of the Cathedral of Canterbury, but he does well to give full credit to the mayor, whose casting vote in 1850 saved the West Gate from destruction at the hands of a Town Council who wished to pull it down to make way for the huge caravans of Wombwell's Wild Beast Show. He mentions, too, the recent discoveries in the Cathedral crypt, of a well, and of a stone chest containing, as Dr. Moore has argued, bones which are the actual remains of Becket. Is it as certain as Canon Danks implies that Sir Thomas More's head also rests at Canterbury? The tradition at Chelsea is still strong to the contrary.

The excessive brilliance of Mr. Haslehurst's palette prevents him from giving a true rendering of Lakeland scenery. Nowhere, indeed, can more varied and brilliant effects of colour be seen than among the English Lakes and Fells in spring and autumn, but the colours are toned and blended by distance, by the frequent haze, and by the soft and subtle atmosphere which is compounded of the sea and mountain breezes. Excessive coloration destroys the presentment of the individuality of the lakes, which is one of their most striking features. Curiously enough, Mr. Haslehurst has chosen for the subject of his most sombre effect Skiddaw, which is the most gaudy of our mountains. Mr. A. G. Bradley writes with skill and sympathy of Lakeland in spring and summer, but has nothing to say of its autumnal glories. The narrow limits within which he has to write are probably accountable for some amazing omissions. He has, for instance, not a word to say of the Duddon Valley, of the Langdales, of the desolate grandeur of Wastdale or the sylvan charm of Esthwaite Water.

Canon How writes very pleasantly of Oxford, but in a style that sometimes is perilously near to sermonizing. We cannot for a moment agree, however, with the opinion that Mr. Gladstone's "impulsive, eager vivacity would harmonize ill with the spirit" of the college of which he was an honorary Fellow. No one was more at home in the Hall or Common Room of All Souls.

We note that Canon How writes of Olney Abbey, and rewards Christopher Codrington with a baronetcy. It may be well to add that Ilfrey Mill, painted by Mr. Haslehurst, exists no more.

SIR WALTER SCOTT, in familiar lines, declares that of all palaces in Scotland built for royal residence, "Linlithgow is excelling." Hitherto no complete history of this ruined house, closely identified with the fortunes and misfortunes of the Stuarts, has been published. The omission has now been repaired in *Linlithgow Palace: its History and Traditions*, by the Rev. John Ferguson, D.D. (Edinburgh, Oliver & Boyd). Dr. Ferguson had already written a history of St. Michael's Church, adjoining the Palace, and in collecting material for that work he could not avoid the Palace, the two series of records being interwoven and virtually inseparable. His long and intimate connexion

with Linlithgow, and his careful and exhaustive study of Scottish history and antiquities, have enabled him to produce a book of real value.

Several popular fallacies are refuted, beginning with the origin of the Palace, and coming down to its destruction by fire in 1746. It has usually been held that a "castle" stood on the site of the Palace before Edward I. fortified the place, but Dr. Ferguson rightly states that there is no documentary evidence of this; and he is equally correct in his assertion that the builder of the Palace, as history knows it, was James I., the poet king. Regarding its destruction, the fact is clearly proved that the accidental burning was not, as is generally supposed (Scott is mainly responsible for the error), due to Hawley's dragoons in their ignominious flight from Falkirk, but to Cumberland's soldiers on the march to Culloden. Dr. Ferguson also shows good reason for doubting the common view that the Regent Moray, after being shot by Bothwellhaugh, expired in the dark guardhouse chamber in the Palace. It is more likely that he died in his own lodging in the town.

On one point Dr. Ferguson fails to convince us. He expends much topographical argument to prove that the scene of Bothwell's abduction of Mary Stuart was not the "Almond Bridge" which carries the road from Linlithgow to Edinburgh, but Linlithgow Bridge over the Avon, to the west of the town. Nothing seems to be gained by this contention; for why should Bothwell, wishing to get to the capital, not take the shortest and most direct road? And surely, when "Almond Bridge" is expressly named, the natural assumption is in favour of the bridge over the Almond!

In certain sections of the book Dr. Ferguson wanders into irrelevant detail, as when he expatiates on the condition of Scottish roads in the reign of Charles I., and treats of the Civil War in the early reign of James VI. But the book is on an expansive scale, and its main theme suffers nothing from these digressions. In his closing chapter Dr. Ferguson discusses the various efforts that have been made to turn the Palace ruin to some present use. His own view is that it should be converted into a Museum of Stuart Antiquities. Jacobite sentiment would certainly favour the suggestion; but utilitarianism would, we fear, agree with Mr. Shaw Lefevre, who, when asked to sanction a grant for the restoration of this "relic of the Stuarts," replied that "it is a grave question whether, from an antiquarian and architectural point of view, it would be right to restore a ruin of the kind." The book is well illustrated, and the Index is sufficient.

Marion Harland's Autobiography. (Harper & Brothers.)—The autobiography of Mrs. Terhune, the prolific American writer, is chiefly of interest for the picture it gives of her childhood and girlhood in Virginia in the first half of the nineteenth century. Mrs. Terhune's father, Samuel Pearce Hawes, came of Puritan stock, and there was some austerity in her upbringing. She tells us how on her fifth birthday the occasion was commemorated in no way except that Mr. Hawes took the future author upon his knee, and

"talked to me seriously and sorrowfully of my crass ignorance and disinclination to 'learn.' I was five years old, and—this low and mournfully, as one might state a fact disgraceful to the family connection—I 'did not even know my letters.'"

This, however, was an isolated incident of over-strenuousness, due partly to the fact of her mother's absence through illness.

As she grew older and the family circumstances improved, especially after the Hawes settled at Richmond, the picture is a singularly happy one of affectionate family life where the children's education and pleasures were considered with equal generosity and judgment. Mrs. Terhune shows how the ever-present knowledge of the barbarous elements they would have to deal with in their most faithful and devoted slaves, in the case of a rising, lay at the root of the Southerner's hatred of the "Abolition movement." To him it could be no "abstract principle," as it was in most cases to the Northerner "dwelling at ease among his own people."

Her marriage with Dr. Terhune, a minister, brought the author away from her beloved Richmond to live in the North, and she gives a vivid account of what the war meant for four long years to families thus divided. The autobiography is diffuse, and there are many events of public importance recorded in its pages; but, as we have said, its chief interest is of a domestic and personal character.

The Cell of Self-Knowledge: Seven Early English Mystical Treatises printed by Henry Pepwell, 1521. Edited, with an Introduction and Notes, by Edmund G. Gardner. (Chatto & Windus.)—In comparison with modern devotional literature, the reading of these seven treatises takes us into such a different world of thought and sensation that it requires an effort to tune our receptive faculties to its note: when once that task is accomplished we begin to feel the working of the mediæval imagination. The inquirer into such thought will not be losing his time as he makes an attentive study of this book: its processes are always intermingling themselves with the acutest expositions of the greatest minds of the time. The historian can see in these pages the motives which intermittently swayed every great soul of the thirteenth, fourteenth, and fifteenth centuries in some degree, large or small, and at times have swayed multitudes. The psychologist will, indeed, find himself in presence of familiar phenomena, and the rationalist will be confronted by a bewildering succession of illogical arguments; but in return the divine will recognize a school of interpretation which has influenced English theology for centuries.

Mr. Gardner's Introduction tells us all, or nearly all, that there is to know about these seven treatises, and the essential things about their authors. The editorial work is well done, and nothing required for the understanding of the text has been omitted. We should choose this book if we wished to show any one readily and shortly the mystical side of religious life in the Middle Ages.

THE more recently issued volumes of the Memorial Edition of George Meredith's works (Constable & Co.) maintain the interesting features we noticed in earlier numbers, the illustrations including two portraits, one after the well-known picture by Watts, the other from a photograph. So far we have but one likeness of the author in youth or early manhood, a deficiency which is no doubt to be supplied.

Du Maurier's drawings for *The Adventures of Harry Richmond* cannot be called an ornament to the tale; perhaps it is a pity they were included, though others may regard them as quaint and pleasingly out of date.

Beauchamp's Career is illustrated by three characteristic views of the country about Southampton, with which the fortunes of its hero are known to have been closely associated: the character of *The Egoist*, residing everywhere, remains devoid of local ties.

Nouveau Dictionnaire Encyclopédique. Illustré. (Paris, Garnier Frères.)—This admirable little dictionary, which in appearance closely resembles the smaller Larousse, has the advantage over the latter that the dictionary proper and the encyclopædia of proper names follow one alphabetical arrangement. We note several rather striking misprints, one of which is a wrong syllabic heading on p. 467. The illustrations, like those in the dictionaries of Larousse and of Larive and Fleury, will be incidentally of much value to foreigners.

DUBLIN NOTES.

THE new Professor of Music, Dr. Percy Buck, in a very interesting and suggestive inaugural lecture delivered last week, treated of the battle between the old and the new which has occurred in the history of every fine art, and is prominent to-day in that of music. The advocates of the new, not content with lauding the originality and genius of their particular coryphæus, be he Strauss, Debussy, or any one else, look down on the older masters as jejune and tame. The advocates of the old regard the new masters not only as harsh and even crazy, but also as the depravers of the great art of touching melody and reasonable harmony. Dr. Buck's argument was, of course, conclusive: how can we venture to criticize the old without understanding their art? How can we expect to build up a new music without a solid and accurate knowledge of the old? Moreover, he warned his future pupils that no man can excel in any craft who does not understand thoroughly the use and the limits of his tools. The newest post-Wagnerian has plenty to learn not only from Prout's books on the theory of music, but also from the artistic form and masterly handling of commonplace motifs by the despised Mendelssohn.

On the other hand, though the Professor mentioned the hidebound criticism which Beethoven and Wagner encountered from their contemporaries, he did not insist upon the duty of the old-fashioned to make every effort to understand the new before condemning it. We have had a great lesson—which many of us remember—in the case of Wagner. He was very generally condemned by those who had taken no trouble to understand him. Dr. Buck's mediate predecessor, Sir Robert Stewart, gave a good example to Dublin people, which had some effect. He refused to offer any opinion till he had spent his earliest available holiday at Bayreuth. He came home with a full and complete appreciation of the new master's greatness. So much at least is due to the modern school of each generation from intelligent critics. The applause of the mob, which mistakes vague excitement for the genuine enjoyment of high art, may be left wholly out of account. The verdict of the learned will dominate in the end, even though the victory may be long delayed, as it is in Dublin, where Wallace's 'Lurline' and Balfe's 'Bohemian Girl' are still among the most popular items in the list of operas performed.

The whole question, however, has a very large philosophical interest in connexion

with the history of the sister arts. So far as our experience goes, nothing human is capable of indefinite and everlasting improvement, least of all the so-called fine arts. Each of them has a childhood, a more or less rapid growth, a golden age of perfection, ending in decay. Nor is there an after-bloom or resurrection of the same art without a period of oblivion in its tomb. The example of classical sculpture is the most obvious, but architecture and painting have analogous histories. In each the golden age is succeeded by a period of excessive cleverness, when the mastery over the materials is mistaken for a greater perfection in the art. Probably the Laocoon and the Toro Farnese were thought in their day far more brilliant and striking than the work of Phidias. The admirers of Bernini probably thought him an advance not only on Michelangelo, but also on all his predecessors. And so Guido was probably thought far superior to J. Bellini. We may be in the same condition at the present day in music. It is possible that the new development, which with its great mastery of the orchestra seeks only to produce strong effects and excite wild emotions, is not the opening golden age, but the Rococo of music, which will be pitied and despised by posterity. On the other hand, the upholders of the old have so often failed to appreciate great novel genius that they can never feel very confident, without solid learning in music, and without being able to give adequate reasons for the faith that is in them. What amount of discord is permissible in music for the sake of suggesting the tempests of the human soul? Is there such a thing at all as a discord to the modern composer? We have been told that at the production of Mendelssohn's 'Elijah' at Birmingham the work was thought, by competent ear-witnesses so abstruse that nobody could follow it! How often will such a thing happen again in the history of art?

Yet one thing seems to be certain, and it was that which the Professor made the main point of his discourse. No mere amateur can ever do really great things in art. We have heard them improvise on the piano hundreds of times, to the delight of the vulgar, who mistook their maunderings for the evidence of natural genius. But every real genius takes pains, and, still more, finds a school to work in, and a master to guide his studies. The Greeks, who were the best artists we know, always despised the *autodidact*, who professed to have no master. It was their word for the *amateur*; and in their day he was clearly distinguished from the real craftsman. It is not so, alas! with us. We have both amateur professionals and professional amateurs in abundance. We trust Dr. Buck's wise lessons may help to diminish both their number and their confidence in themselves.

J. P. M.

SHAKESPEARE'S "FRAMPALD."

St. John's College, Oxford, June 25, 1910.

YOUR notice of the last edition of Prof. Skeat's 'Etymological Dictionary' (June 18, p. 728) draws attention to the withdrawal of the Welsh etymology of this word, and to the derivation now proposed from Middle Dutch and Friesic. The basis of the new etymology is the assertion that *frampald*, which means "peevish," is "allied to provincial English *rantipole*, a romping child," which is morphologically and semasiologically unconvincing.

It is possible that the word is really a native English one. Domesday records a

Bedfordshire thane of the time of Edward the Confessor under the forms *Goduinus Frambold*, *Goduinus Frampalt* (i. 215b, coll. 1, 2), and *Goduinus Frambolt* (ib., 216b, col. 1, bis). The last form suggests comparison with compound personal names in *-beald*, and Searle's 'Onomasticon Anglo-Saxonicum' contains two O.E. personal names, *Frambeald* and *Franbeald*, on the strength of the name of this thane and of a moneyer *Franbald* who is said to occur on coins of King Alfred. The evidence of coins is not entirely satisfactory, owing to the extraordinary number of blunders that they contain in the transposition of letters, the use of one letter for another, &c., to say nothing of misreadings due to numismatists. In the tenth century many of the moneyers bear Frankish or other continental Germanic names. Instances are not uncommon of men bearing two full O.E. personal names, and hence a Godwine *Frambeald* is quite possible. But the evidence of the existence of an O.E. name-stem *Fram* is very weak, and the writing of the second member as *-palt* and *-polt* seems to me to be a serious argument against its identification with *-beald*. The Normans themselves were so familiar with names of Frankish origin compounded with *-bald* that they would be unlikely to write the corresponding English name-stem *-pold*. Therefore the *p* of *Frampald* is probably correct, and the form *Frambold* is due to erroneous connexion with the common Norman and English *-bald* names. It is an obvious thing to identify *Frampald*, which we may take as the correct form, with Shakespeare's adjective. Normally we should expect such an adjective to be used as a nickname in the weak form with the article, but this seldom, if ever, appears in *Domesday*, and there are independent examples from the same period in English documents of the use of the strong form of adjectives in nicknames. If *Frampald* is an adjective, its suffix must be O.E. *-heald*, "inclined," which is used to form adjectives—*forþ-heald*, *in-heald*, *ni-heald* (*neowol*), *niþer-heald*, *to-heald*. The use of *-heald* to form adjectives of inclination is not restricted to O.E., for an abstract based upon such a compound is recorded in the Gothic *wilja-halpei*, *προσωποληψία*, *πρόσκλησις*. In this case the adjective refers to a condition of mind or conduct. O.E. uses a *jo*-form of the suffix for adjectives of this sort (*earfeð-hielde*, *ieþ-hielde*). Both forms of the suffix seem to be recorded in the case of *ð-heald*, *ð-hielde*. Prof. Wright's 'Dialect Dictionary' records an adjective *framp*, "distorted, awry," a South-Country word like *frampald*, which is suggested as a cognate. *Framp* might well represent the basis of an O.E. **Framp-heald*.

If this explanation is correct, the emergence of this adjective in Elizabeth's time is parallel to *limp-halt*, which is common in the sixteenth century, but escaped written record for five centuries before that time. Probably many words that first find literary expression in the sixteenth century have as good a pedigree as *limp-halt* were the descent only recorded.

W. H. STEVENSON.

DR. FURNIVALL.

THE death of Dr. Furnivall at an early hour on Saturday last removes from among us the most striking personality in the ranks of English scholarship. It will be felt as a personal loss by all engaged in the study of our language and literature, not only in

this country, but also in America and in France and Germany.

Frederick James Furnivall was born on February 4th, 1825, near Egham, and, after attending several private schools, entered at University College, London, proceeding thence to Trinity Hall, Cambridge. After taking his degree he was called to the Bar in 1849, and it was while reading in chambers that he became interested in the acute social questions of his day. In 1854, after an apprenticeship of service with Maurice, Kingsley, Ludlow, Hughes, and other Christian Socialists, he assisted in the foundation of what later became the Working Men's College. His early friendship with Herbert Coleridge led him to assist as joint secretary of the Philological Society, and a fortunate accident made him teacher of grammar in the College, and turned his interests in the direction of his life-work. One of the chief objects of the Society was to publish a complete English dictionary, and it was the preliminary taking stock of the material, printed and manuscript, for the early history of our literature that brought home to Furnivall the necessity of making it accessible to workers. On the death of Coleridge he became sole secretary of the Philological Society, a post he held for fifty years.

His first experiences as an editor were gained in publications for the Roxburghe Club and for the Philological Society, but when he had enlisted the service of so active a worker as Richard Morris, it became obvious that the latter Society was not fitted for the responsibilities it would incur, and in 1864 he founded the Early English Text Society. This is one of the greatest services ever rendered to our language: for the first time accurate and comparatively cheap texts were brought within reach of the ordinary student, and the 250 volumes it has published have made it possible to write the history of English literature, to create a science of English phonetics, and to obtain a knowledge of the life of our forefathers in a degree previously unattainable.

Dr. Furnivall's first few years' experience was now turned to account in the preparation of his most important personal contribution to scholarship—the six-text edition of Chaucer, to publish which the Chaucer Society was founded in 1868. Its list now numbers over 140 volumes. The Ballad Society, founded in the same year, had a narrower field to cover, but rendered good service therein.

The enthusiasm which had enlisted supporters and workers in these societies found a fresh vent for its energies in the foundation of the New Shakspere Society. Furnivall's introductions to Gervinus's 'Commentaries on Shakespeare' in 1874 and to 'The Leopold Shakespeare' in 1877 were the most popular of his writings. The Society itself has long been defunct. Its career was brief and stormy, but it encouraged Dr. Furnivall to issue a valuable set of facsimiles of the quartos.

The foundation of the Browning Society in 1881 led to not a few extravagances and much caustic comment, but it also provided a buying public for a poet whose recognition had been limited to a comparatively small group of admirers. The Wyclif Society (1882) necessarily appealed to a very small circle of supporters; and the Shelley Society (1885) was the least successful of Furnivall's undertakings.

Regarded as a scholar, Dr. Furnivall was rather historical than scientific, he was always attracted by the human interest in books where the scientific student sees

only nice problems in phonology: his adoption of what he thought a simplified spelling is the result of the mysterious attraction that the apparatus of a scientific method has for an unscientific mind. He had the retentive memory, the enormous industry, the rapid judgment, of a great scholar, combined with the high spirits, and even the slangy speech, of a school-boy. He was fortunate in his opportunity. No student of early English literature can go far towards its sources before coming upon his work, and as this is entirely honest, and whatever defects it has are negative, it can never lose its value. The University of Berlin was the first to recognize his services by an honorary degree in 1885. On his seventy-fifth birthday a spontaneous movement among the scholars of England and America resulted in the publication of 'An English Miscellany' in his honour; a fund was raised for the Early English Text Society; his portrait was painted, and presented to his old college, Trinity Hall, which had elected him an Honorary Fellow; and he received honorary degrees from Oxford and Cambridge.

It is not our province to do more than refer to the many other interests of his life. He was an enthusiastic sculler—not oarsman. All his life through he was a devoted lover of children and of weak things. The success of his rowing club for working girls, founded in 1897, lay very near his heart—only surpassed by his devotion to his earliest loves, the great Oxford Dictionary and his lifelong connexion with the Working Men's College. Everything he knew or had he put freely at the service of any inquirers, even the veriest beginners; and a new student was assured beforehand of his sympathy and encouragement.

We have already referred to the fine portrait of him by Mr. William Rothenstein at Trinity Hall; there is also in existence a drawing by Mr. Charles Shannon which we hope may go to the National Portrait Gallery, and an earlier sketch of him is seen in the *Punch* drawing of the British Museum Reading-Room in 1885. His remains were cremated at Golder's Green on Tuesday last in the presence of many of his fellow-workers and pupils.

SALES.

ON Wednesday, June 29th, Messrs. Sotheby sold the library of the late Mr. T. W. Waller of Westbourne Street, W. Among the chief lots were: Apperley's *Life of a Sportsman*, 1842, 20l. Boccaccio, *Le Decameron*, 5 vols., 1757-61, 56l. Dorat, *Les Baisers*, 1770, 29l. 10s.; Fables nouvelles, 1773, 18l. 10s. Pierce Egan's *Finish to the Adventures of Tom, Jerry, and Logic*, 1830, 19l. La Fontaine, *Contes*, 2 vols., 1762, with many additional plates, 81l. La Borde, *Choix de Chansons*, 4 vols., 1773, 102l.; J. C. Smith's *British Mezzotint Portraits*, 4 vols., 1884, 23l. Thackeray's *Works*, 24 vols., 1878-9, 20l. 10s. Westmacott's *English Spy*, 2 vols., 1825-6, 22l. 10s. A collection of Muir's facsimiles of Blake's illustrated books, 57l. H. K. Browne, *Life by D. C. Thompson*, with 23 original drawings by Browne, 1884, 23l. Catalogues of the Free Society of Artists, 1760-83, 4 vols., extra-illustrated, 46l. Catalogues of the Society of Artists of Great Britain, 1760-91, 6 vols., extra-illustrated, 38l. C. J. Fox's *Early Part of the Reign of James II.*, 2 vols., 1808, extra-illustrated, 30l. 10s. *Life of Theodore Lane*, extra-illustrated, 17l. 10s. W. Mudford's *Campaign in the Netherlands*, 1817, extra-illustrated, 43l. Ovid, translated by Abbé Banier, 4 vols., 1767-71, 28l. The Tavernier-Hunter, 1702, &c., 3 vols., extra-illustrated, 15l. 10s. Campbell's *Poetical Works*, 1837, extra-illustrated, with an autograph letter from Burns, &c., 88l. A collection of 4,650 caricatures, 25 vols., 1736-1848, 225l. Dickens's *Memoirs of Grimaldi*, 1838, extended to 4 vols. by extra-illustration, 41l. Field's *Yesterdays* with Authors, 2 vols., extra-illustrated, 47l.

J. J. Foster's *Miniature Painters*, with 15 extra plates, 1903, 191. French Art from Watteau to Prud'hon, 3 vols., 1905-7, 151. Hamerton's *Etching and Etchers*, 1868, extended to 6 vols. by extra-illustration, 261. An extensive collection of musical and dramatic autographs in 5 albums, 1221. The total of the sale was 1,7941. 18s.

Messrs. Hodgson sold last week a portion of the library of the late Dr. Bonus and other properties. The following prices were realized: Lamb's John Woodvil, first edition, presentation copy to George Darley, with autograph inscription on fly-leaf, 261. Burton's *Anatomy of Melancholy*, first edition, 1621, 241. 10s. Ben Jonson's *Works*, first collected edition, 2 vols., 1616, 151. A Relation of Maryland (as usual wanting map), 311.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Loyola (Mother Mary), *Heavenwards*, 3/6 net. Edited by Father Thurston.

Morgan (G. Campbell), *The Prophecy of Isaiah*, 2 vols., each 3/6.

In the Analysed Bible.
Northern British-Israel Review, No. I. July, 6d. net.

Roberts (R. R.), *The Supreme Experience of Christianity*, 2/6 net.

The Davies Lecture for 1908.
Vaughan (Father Bernard), *Life Lessons from Blessed Joan of Arc*, 3/6 net.

With illustrations by Gaston Bussière, and preface by the Archbishop of Westminster.

Law.

Becker (J. E. de), *Annotated Civil Code of Japan*, Vol. III.

Fine Art and Archaeology.

Ashdown (Mrs. Charles H.), *British Costumes during Nineteen Centuries: Civil and Ecclesiastical*, 12/6 net.

Beautiful England: Shakespeare-Land, described by Walter Jerrold; *The Thames*, described by G. E. Mitton; *Windsor Castle*, described by Edward Thomas, all pictured by E. W. Haselchust, 2/ net each.

Chippendale (Thomas), *Furniture Designs*, 15/ net. Arranged by J. Munro Bell, with an introduction and critical estimate by Arthur Hayden.

Fifty Pictures of Gothic Altars, 21/ Selected and described by Percy Dearmer. No. X. of *Alcuin Club Collections*.

Gardiner (E. Norman), *Greek Athletic Sports and Festivals*, 10/6.

With 190 illustrations. One of the Handbooks of *Archæology and Antiquities*.

Gardner (Ernest A.), *Religion and Art in Ancient Greece*, 2/6 net.

In Harper's Library of Living Thought.
Hancker (James), *Promenades of an Impressionist*, 8/ net.

Treats of many artists from Botticelli to Rops and Rodin.

Myhrman (David W.), *Sumerian Administrative Documents from the Second Dynasty of Ur*.

Forms part of the Cuneiform Texts of the Babylonian Expedition of the University of Pennsylvania.

Palestine Exploration Fund Quarterly Statement, July, 2/6.

Rea (Alexander), *Pallava Architecture*, 17/3 Vol. XXXIV. of the *New Imperial Series of the Archaeological Survey of India*.

Rhead (G. Woolliscroft), *British Pottery Marks*, 7/6 net.

Richter (J. P.), *The Mond Collection: an Appreciation*, 2 vols., 315/ net.

Royal Academy of Arts: Laws relating to the Schools, the Library, and the Students.

Wallington (W.), *Chats on Photography*, 1/ net. An easy illustrated guide for beginners.

Poetry and Drama.

Baerlein (Henry), *The Singing Caravan: some Echoes of Arabian Poetry*, 2/ net.

An account of the vicissitudes of Arab poetry. In the Wisdom of the East Series.

Bateman (Arthur), *Dramatic and Poetical Works*. Belloc (H.), *Avril*, 2/6 net.

Essays on the poetry of the French Renaissance. In the Readers' Library. New edition. Manchester Playgoer, No. 1, April, 6d.

Edited by Ben. Ormerod.
Sachs (Hans), *Merry Tales, and Three Shrovetide Plays*, 6/ net.

Done into English verse for the first time by William Leighton.

Savinien (F. P.), *Bonbons*.

Short poems.

Scholl (John William), *Hesper-Phosphor, and other Poems.*

Scott (Charles Newton), *Lyrics and Elegies*, 2/ net. Third edition, revised and enlarged.

Music.

Pim Canticones: a Collection of Church and School Song, chiefly Ancient Swedish, originally published in A.D. 1582 by Theodor Petri of Nyland, 13/ net.

Edited by the Rev. G. R. Woodward for the Plainsong and Medieval Music Society.

Bibliography.

Croydon, *Twenty-First Annual Report of the Libraries Committee, and Tenth Annual Report of the Upper Norwood Public Library (Croydon and Lambeth)*.

James (Montague Rhodes), *A Descriptive Catalogue of the Manuscripts in the Library of Corpus Christi College, Cambridge: Part II., Nos. 101-156*, 7/6 net.

Library Journal, June, 1/6.

Library of Congress: Classification, Class B, Part I. B-Bj, Philosophy, 15 cents.

Library of Congress: Preliminary List of Subject Subdivisions, A. Under Names of Countries or States, B. Under Cities, C. Under General Subjects, 10 cents.

Sunderland, Catalogue of Books and Pamphlets on Education and Psychology in the Public Libraries (Central and Branches).

Political Economy.

Hill (James J.), *Highways of Progress*, 6/

A discussion, by an American railway magnate, of the effects of irrigation, waterways, and railroads on the development of natural resources.

Kelly (Edmond), *Twentieth Century Socialism: What It Is Not; What It Is; and How It May Come*, 7/6 net.

History and Biography.

Avery (Elroy McKendree), *A History of the United States and its People from their Earliest Records to the Present Time*, Vol. VII.

Bridge (Admiral Sir Cyprian), *Sea-Power, and other Studies*, 5/ net.

Essays republished from 'The Encyclopædia Britannica,' The Times, The Morning Post, &c. Calendar of the Plea Rolls of the Exchequer of the Jews preserved in the Public Record Office, Vol. II. Edward I., 1273-5, 18/

Edited by J. M. Rigg for the Jewish Historical Society.

Catholic Record Society's Sixth Report.
Ferrero (Felice), *The Valley of Aosta: a Descriptive and Historical Sketch of an Alpine Valley noteworthy in Story and Monument*, 7/6 net.

Flecken (John Rose), *History of Reconstruction in Louisiana (through 1868)*.

One of the Johns Hopkins University Studies in Historical and Political Science.

Le Clercq (Father Chrestien), *New Relation of Gaspesia, with the Customs and Religion of the Gaspesian Indians*.

No. V. of the publications of the Champlain Society, translated and edited, with a reprint of the original, by William F. Ganong.

Moses (Belle), *Louisa May Alcott, Dreamer and Worker*, 6/

Deals with the personal side of the life of Miss Alcott.

Murat (Princess Caroline), *My Memoirs*, 15/ net.

News Letters of 1715-18.

Edited by A. Francis Stuart from original papers in the possession of C. E. S. Chambers of Edinburgh.

Townsend (James), *A History of Abingdon*, 7/6 net.

The author was formerly Abingdon Scholar of Pembroke College.

Urie (John), *Glasgow and Paisley Eighty Years Ago*, 1/6 net.

Welch (Charles), *History of the Worshipful Company of Paviers of the City of London*.

With several illustrations, and brief notices of London streets, their roadways and pavements.

Geography and Travel.

Bicknell (E. E.), *The Channel Islands*, 2/6 net. One of the Little Guides.

Kelly's *Directory of Devonshire and Cornwall*, 1910, 36/

Paisley, Handbook to, 1/ net.

Intended to call attention to some of the interesting things in the town.

Seymour (Frederick), *Up Hill and Down Dale in Ancient Etruria*, 10/6 net.

With a map and 12 illustrations.

Stokes (A. G. Polliott), *From Devon to St. Ives*, 1/ net.

Describes the cliffs, the coves, the moorlands, and some of the birds and flowers. Illustrated from photographs by Alex. Begbie.

Ward (H. J. B.), *Mysterious Morocco and How to Appreciate It*, 2/6.

In the Travellers' Vade Mecum Series of Handbooks. Has numerous illustrations.

Folk-lore and Anthropology.

Hamilton (Mary), *Greek Saints and their Festivals*, 5/ net.

The result of three years' research in Greece and Italy.

Kurtz (Benjamin P.), *Studies in the Marvellous*, 8/6 net.

Deals with the effects of wonder among very varied peoples. The expansion of a thesis submitted in 1905 to the English Department of the University of California.

Wheeler (Gerald C.), *The Tribe, and Intertribal Relations in Australia*, 3/6 net.

With a prefatory note by Edward A. Westermarck.

Philology.

Budge (E. A. Wallis), *Coptic Homilies in the Dialect of Upper Egypt*, 12/

Edited from the Papyrus Codex Oriental 5001 in the British Museum, with 5 plates and 7 illustrations in the text.

Studies in English and Comparative Literature by Former and Present Students at Radcliffe College.

No. 15 of the Radcliffe College Monographs.

School-Books.

Channing (Edward) and Ginn (Susan J.), *Elements of United States History*, 5/

Science.

Butler (E. J.), *The Wilt Disease of Pigeon Pea, &c.*, 4/6 net.

Chapple (W. A.), *First Principles in the Art of Physical Development*, 12/

Earle (Mrs. C. W.), *Pot-Pourri from a Surrey Garden*.

New edition of this well-known book, with an appendix by Lady Constance Lytton, in Nelson's Shilling Library.

Elsden (James Vincent), *Principles of Chemical Geology*, 5/ net.

A review of the application of the Equilibrium Theory to geological problems.

Gissing (C. E.), *Spark Spectra of the Metals*, 7/6 net.

Gray (Albert A.), *The Ear and its Diseases*, 12/6 net.

Hobart (H. M.), *Electric Trains*, 8/ net. Contains 88 illustrations.

Hopkinson (B.), *Vibrations of Systems having One Degree of Freedom*, 2/6 net.

Macmillan's *Readable Books in Natural Knowledge: Threads in the Web of Life*, by Margaret R. and J. Arthur Thomson; *Tillers of the Ground*, by Marion I. Newbigin; *Wonders of Physical Science*, by E. E. Fournier, 1/6 each.

Macnamara (N. C.), *The Evolution and Function of Living Purposive Matter*, 5/

In the International Scientific Series.

Moore (Sir John), *Meteorology, Practical and Applied*, 10/6 net.

Revised and enlarged edition.

Psychic, *The*, Vol. II. No. 7, 10 cents.

An American monthly magazine of psychological facts and phenomena.

Spolia Zeylanica, May, 1 rupee 25.

Issued by the Colombo Museum, Ceylon.

Strachan (Richard), *Basis of Evaporation; Temperature of the Sea around the British Islands; Notes on the Climate of Ireland*, 4/

Tilden (Sir William A.), *The Elements: Speculations as to their Nature and Origin*, 2/6 net.

In Harper's Library of Living Thought.

United States National Museum: 1744, *A Review of the Flounders belonging to the Genus Pleuronichthys*, by E. Chapin Starks and W. Francis Thompson; 1745, *The North American Bees of the Genus Nomia*, by T. D. A. Cockerell; 1746, *A New Fresh-water Amphipod from Virginia*, by G. C. Embury; 1748, *A Comparison of the Chub-Mackerels of the Atlantic and Pacific Oceans*, by B. Warren Evermann and W. Converse Kendall; 1749, *A New European Crinoid*, by Austin Hobart Clark.

Waller (Augustus D.), *Physiology the Servant of Medicine (Chloroform in the Laboratory and in the Hospital)*, 5/

The Hitchcock Lectures for 1909, delivered at the University of California.

Young (W. H.), *The Fundamental Theorems of the Differential Calculus*, 2/6 net.

Juvenile Books.

Blackie's Limp Leather Series: Tom Brown's School Days, Grimm's Tales, Southey's Life of Nelson, Lamb's Tales from Shakespeare, 1/6 net each.
Tregarthen (Enys), The House of the Sleeping Winds, and other Stories, 5/ net.
Some of the stories are based on Cornish folk-lore. The book contains 27 illustrations by Nannie Preston.

Fiction.

Adams (Jane), The Test, 6/
The story of "a pot-boiling cynic" raised to sincerity by a woman.
Applin (Arthur), Rags, 6/
A Duke's daughter takes to work with the poor, and finds love in the end. The story has, apparently, been made into a play.
Bone (David W.), The Brassbounder, 6/
A story of the sea.
Cullen (William Robert), The Unwedded Bride, 6/
Placed in Aberdeen in the sixteenth century, amid the struggles of Papists and Protestants.
Dart (Edith), Rebecca Drew, 6/
Introduces a mother and daughter, the latter of whom is profoundly affected by playing the good Samaritan to a stranger.
Foote (Mary Hallock), The Royal Americans, 6/
Deals with Quakers in the eighteenth century.
Gillman (Gurner), The Continuous Honeymoon, 6/
Contains more than one happy love-story.
Gissingham (James), For Prince or Pope, 6/
A tale of 1688.
Green (Anna Katharine), The House of the Whispering Pines, 2/ net.
A detective story.
Hamilton (Anthony), A Fool's Errand, 6/
A young Englishwoman goes, unattended by Europeans, into the wilds of West Africa in search of her brother.
Hocking (Joseph), The Prince of this World, 6/
The hero, a Cornishman, wins after doubts and difficulties the girl he loves.
London (Jack), Martin Eden, 6/
The story of an author's success followed by bitterness and death.
Lynch (Lawrence L.), A Sealed Verdict, 6/
A tale of murder and suicide.
Macleod (Fiona), The Divine Adventure, Iona, and Studies in Spiritual History, 5/ net.
New edition.
Macrae (F. M.), Under the Burning Sun; or, The Two Ministers, 1/ net.
The two ministers go on a voyage to Barbados; Georgetown, Demerara; Grenada, the Azores, &c., of which brief descriptions are supplied.
Mandelstamm (Valentin), Jim Blackwood, Jockey, 1/ net.
Adapted from the French by Reginald Bachus.
Montgomery (L. M.), Kilmeny of the Orchard, 6/
A Canadian love-story.
Norris (Frank), Shanghai'd, 7d. net.
New edition.
Saunders (James), Had Cloizibel Known, 6d.
A first novel published by the author at the age of sixty-eight.
Winter (John Strange), Capt. Fraser's Profession, 6/
Introduces us to a jewel thief moving amongst the upper ten.
Wood-Seys (R. A.), The Honourable Derek, 6/
Touches on American divorce laws and an Englishman's love entanglement.
Young (F. E. Mills), Atonement, 6/
The scene is laid in South Africa.

General Literature.

Birmingham, City of, Financial Statement for Year ending 31 March, 1910.
Dickensian, July, 3d.
Jenks (Jeremiah W.), Government Action for Social Welfare, 4/6 net.
In the American Social Progress Series. The author is Professor of Economics and Politics in Cornell University.
Irish Book Lover, No. XII, July.
Radford (George), The Faculty of Reading, 1/ net.
Celebrates the coming of age of the National Reading Union.
Scott (Ernest), Terre Napoléon, 10/6 net.
A history of French explorations and projects in Australia, with 8 illustrations and a map.
Thomson (C. Linklater), Our Inheritance, 6d. net.
Short accounts of some celebrated figures in English literature. Another of the publications of the National Home Reading Union.
Welch (J. J.), Socialism, Individualism, and Catholicism, 6d. net.
Wilkinson (W. C.), The Good of Life, and other Little Essays, 5/
Wright (Wilmer Cave), A Short History of Greek Literature from Homer to Julian, 6/ net.
Edited by Herbert Weir Smyth.

Pamphlets.

Athanasian Creed, 2d.
A new translation, drawn up by a committee appointed by the Archbishop of Canterbury in accordance with a resolution adopted at the Lambeth Conference of 1908, with Latin text edited by C. H. Turner.
Pulsford (Senator), The Empire Aspect of Preference, 1d.

FOREIGN.

Fine Art.

Clouzot (H.), Philibert de l'Orme, 3fr. 50.
One of Les Maîtres de l'Art.

Drama.

Lavedan (H.), Sire, 3fr. 50.
A five-act prose piece given at the Théâtre Français.
Silvestri-Falconieri (F. di), Lucia.
A little poem of 8 pp.

History and Biography.

Blanquis (Geneviève), Caroline de Günderode, 1780-1806, 10fr.
In the Bibliothèque de Philologie et de Littérature modernes.

Travel.

Maurel (A.), Un Mois à Rome, 7fr. 50.

Science.

Buttersack (F.), Die Elastizität, e. Grundfunktion des Lebens: Gedanken u. Studien, 5m. 40.
Meunier (S.), Les Convulsions de l'Écorce terrestre, 3fr. 50.

General Literature.

Almanach de St. Pétersbourg: Cour, Monde, et Ville, 1910.

* * All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

S. G. TALLENTYRE, the author of 'The Life of Voltaire' and other works, has written a novel which will be published by Messrs. Smith & Elder on the 19th inst. under the title 'Early Victorian: a Village Chronicle.' It is a study of character in a country setting in the early part of the reign of Queen Victoria.

THE forthcoming number of *The Library* will reveal the author of the Latin romance 'Nova Solyma,' which the Rev. Walter Begley was bold enough to attribute to Milton in the elaborate introduction to the translation published for him by Mr. Murray. Had Mr. Begley lived to see his theory destroyed by this discovery, he might have consoled himself with the fact that some at least of his arguments were sound as far as they went, the true author having been a contemporary of Milton at Cambridge.

THE forthcoming (July) number of the *Journal* of the African Society will contain a paper of unusual interest by Dr. J. A. Chisholm, of the Livingstonia Mission, on the customs of the Winamwanga and Wiwa tribes (North-East Rhodesia). Other articles are 'Recent Progress in Nyasaland,' by Sir Alfred Sharpe; 'Maclean and the Gold Coast Judicial Assessors,' by the Hon. J. M. Sarbah; and 'Notes on some Asben Records,' by Mr. H. R. Palmer.

MR. DUNCAN McNAUGHT, editor of 'The Burns Chronicle,' has in preparation a new edition of Burns, in which note will be made of every edition of the poet that has been printed. Special attention will also be devoted to the correspondence of Burns. Mr. McNaught is further engaged on a history of the parish

of Kilmaurs, of which he has long been schoolmaster.

A BOOK on the life and adventures of Louvet, the Girondin opponent of Robespierre, and author of 'Mémoires du Chevalier de Faublas,' is to appear in the autumn. The author is Mr. John Rivers, and the publishers are Messrs. Hurst & Blackett.

MAJOR MARTIN HUME, whose death in his sixty-third year we regret to notice on Friday in last week, was one of the best-known Spanish scholars in England, and his historical work, both as author and editor, was considerable. We hope to publish an expert view of it next week.

MR. G. E. LACHLAN writes from Brooklyn, New York:—

"In your review of Mr. Irvine's book 'From the Bottom Up' (June 4th) you wonder whether by 'the Marceline of the press' he can possibly mean the Messalina." "Marceline is a famous clown who performs at the New York Hippodrome, and has come to be a synonym for ineffectual and fussy effort, from his trick of making a great show of giving help to the various attendants and stage-hands, while in reality merely getting in the way. Undoubtedly it is to this clown that Mr. Irvine alludes."

THE curious action of two Senior Fellows of Trinity College, to restrain the rest of the corporation from even petitioning the Crown for letters patent enlarging that corporation by putting two Professors upon the governing body, will be tried next week. Apart from the undoubted right of any subject or subjects to petition the Crown, there is an interesting question to be answered: How far can two members, or even one, of a corporation restrain all the rest from admitting persons hitherto excluded from it? Provided that vested interests are amply secured, is the great majority powerless in the face of a single objector?

THE death in his sixty-fourth year is announced from Münster of the poet Hermann Bender, author of the popular 'Rheinische Lieder,' and of several dramas and volumes of lyrics, among them 'Vagantenlieder,' 'Von meinem Lebensweg,' and 'Neue Dichtungen und Sprüche.'

DR. WILHELM WETZ, Professor of English Philology at the University of Freiburg im Breisgau, whose death at the age of 51 is reported from that town, was for nearly ten years the editor of the *Zeitschrift für vergleichende Literaturgeschichte*, and well known as a critic of Shakespeare.

AMONG recent Parliamentary Papers of general interest we note: Secondary Schools, Regulations, Return (1½d.); List of Training Colleges and Hostels in England and Wales (3d.); Scotch Education Reports relating to Continuation Classes (6d.); Minute modifying the Regulations applicable to Schools for Blind, Deaf, Defective, and Epileptic Children (½d.); Minute modifying the Regulations for Public Elementary Schools 1909, in England and Wales (½d.); and the Annual Report by the Accountant to the Scotch Education Department (5½d.)

SCIENCE

The British Bird Book. Edited by F. B. Kirkman. Vol. I. (T. C. & E. C. Jack.)

THE production of yet another work of some pretension on British birds appears to call for justification. Its chief recommendation is that it seeks to focus attention on the habits of our native birds, as opposed to the array of accepted facts that form the stock-in-trade of the ordinary compiler. In spite of all that has been written in recent years, nothing like a really comprehensive record can yet be forthcoming; but the first of the twelve volumes that are promised certainly arrests attention, if only by its unconventional treatment of the subject and the frankly speculative problems to which prominence is given. In many respects 'The British Bird Book' is the exact antithesis to 'Birds of the British Islands,' now nearing completion. The illustrations are in the hands of a variety of well-known artists, and are supplemented by many excellent photographs. The coloured drawings are all executed in such a way as to be a real aid to identification, and their charm is enhanced by the fact that each picture is an actual study of some characteristic attitude or habit.

The editor—who has recently written a very useful 'Bird-watchers' Guide' in the pages of *British Birds*—has made several original experiments in the arrangement of his book. Briefly, a family instead of a species is dealt with in each chapter, thus "facilitating comparative treatment and avoiding unnecessary repetition," and the further division of a genus into groups is made where it seems convenient. Each writer is given a free hand and left to develop his subject in the way that suits him best. A large amount of information required for reference has been treated statistically in the form of preliminary classified notes. An exhaustive Index is promised, and will certainly be needed. Mr. Pycraft is responsible for a new classification of the families within the order Passeres, to which subject a separate chapter will be devoted at the end of the book.

This first volume is occupied by chapters on the Crow Family and on the Finches. The latter topic falls to the share of Mr. E. Selous, who, in his own discursive and highly imaginative style, revels in such problems as seem, for want of sufficient data, beyond solution; it is always interesting, however, to follow the ingenious reasoning by which he convinces himself. Incidentally he enters a vigorous protest against

"the foolish and even insulting idea that a clearly observed fact—even when observed repeatedly by the same person—requires confirmation.... Before anybody wants, or will take the trouble, to confirm it, it is forgotten, especially should it happen to tell against any received view, in which case there is a strong wish to forget it."

He argues that such observations ought to be "at once taken up, as it were, and made part of our common ornithological knowledge"; and he further urges that "a very good provisional rule in the estimation of evidence is to be more impressed with affirmative than with negative statements."

On the other hand, the mischief worked by inaccurate observations would be incalculable; even Mr. Selous himself is evidently not yet emancipated from the traditional attitude of the average ornithologist, who believes nothing of what he hears and only half of what he sees, for on the very next page he shows a disinclination to accept the testimony of another without making reservations of his own as to what the observer probably thought he saw.

Occasionally the triviality of Mr. Selous's remarks might have been curbed; the last paragraph of this volume raises the question whether the hawfinch is entitled to be called the king of the finches, or whether he has been deposed by the crossbill.

"I sometimes think," says Mr. Selous, "he looks melancholy, and I know that, year by year, he broods. It may be said that, in this respect at any rate, he does not stand alone among finches, or even amongst birds as a whole."

Many of Mr. Selous's discussions, however, are well worth pursuing. For instance, with reference to a curious habit that the twite has been found to be developing of sticking a feather or two in the outside of its nest, Mr. Selous argues that the decorative instinct is possessed in some degree by far more birds than is generally supposed. We have ourselves found a greenfinch's nest with a fringe of partridge's feathers standing upright all round the edge, and a missel-thrush's nest similarly adorned with a few of the bird's own feathers; and many other examples might probably be put forward by any field naturalist. The insanitary state of a greenfinch's nest is surely the rule, rather than the exception, as the author seems to suggest.

Mr. Kirkman's own chapters on the Crow Family are admirable, though the raven is not at all exhaustively treated. Reference is made to a wonderful roosting place two thousand feet up the side of a mountain, whither generations of ravens have resorted, despite the fact that the spot is often exposed to the keeper's devastating gun. Some remarkable features connected with the shooting of one of a pair of magpies, jays, and indeed most of our predatory birds, and the subsequent remating of the survivor, are well worth further investigation.

PROF. SCHIAPARELLI.

THE late eminent Director of the Royal Brera Observatory at Milan, Giovanni Virginio Schiaparelli, was born on March 14th, 1835, at Savigliano, Piedmont, and died at Milan on Monday last, the 4th inst.

Educated at Turin, he took the degree of Doctor of Mathematics at the University

there in 1854. Devoting himself to astronomy, he obtained a practical training in that science at the Berlin Observatory from 1856 to 1859, and afterwards took part for a short time in the work at Pulkowa. In 1860 he received an appointment on the staff of the Brera Observatory, and two years later became its Director, and also Professor of Astronomy at Milan.

That observatory was founded in 1763, in connexion with Brera College, but was subsequently given the position of a royal institution. The early Directors, Oriani and Carlini, devoted themselves principally to theoretical investigations, but under Schiaparelli the instrumental equipment was greatly increased, first by an 8-inch, and afterwards by a 19-inch, refractor by Merz, of which Schiaparelli did not fail to make full use, principally in the observation of planets and comets. He discovered the small planet Hesperia, No. 68, in 1861; but one of his most remarkable achievements was that of the correspondence of the orbits of comets and meteoric streams as applied to the case of the Perseid meteors and the comet of 1862. This was afterwards extended to others, particularly the Leonid or November meteors and the comet of 1866; but the priority of Schiaparelli led to the award to him of the Lalande Prize of the Paris Academy in 1868, and of the Gold Medal of the Royal Astronomical Society of London in 1872, of which he was elected an Associate in the same year.

But Schiaparelli's fame rests, more than this, upon his planetary observations, in which his keen sight (it became impaired in later years, and was quite gone before his death) gave him great advantage. The close and continued attention he gave to the markings on Mercury (beginning in 1882) enabled him to disprove the conjecture of Schröter that that planet rotated in about the same period as the earth, and to indicate the great probability that it really rotates in the same time in which it revolves round the sun, turning therefore always the same face to him as the moon does to the earth. Later, in 1890, he contended that Venus rotates in the same manner, but this view has not met with the general acceptance accorded to his determination of the rotation of Mercury. Venus offers special difficulties, and her time of rotation cannot yet be considered satisfactorily settled.

With regard to Mars, Schiaparelli's observations and discoveries led to a more serious controversy of another kind, which he probably did not intend. The rarity of the atmosphere on that planet enables its surface to be well seen, and it was long thought to have some resemblance to that of the earth, but with a preponderance of land with large continents. In 1877, however, Schiaparelli took up the subject, and detected networks of what he called *canali* (i.e., channels) intersecting the supposed continents, and reducing them to the position of numerous islands of different sizes. Several of these *canali* were afterwards found to be sometimes duplicated or geminated, an appearance which Schiaparelli thought was due to seasonal changes. It is well known that Prof. Lowell has carried on observations of this kind on an extended scale at Arizona, contending that the *canali* are really canals in the English sense, or artificial formations. This has led to much controversy, on which we have already spoken more than once.

Schiaparelli was the author of several independent treatises on special astronomical subjects. But we cannot close this notice without mentioning his 'L'Astronomia nell' Antico Testamento,' which appeared in

1903, and was reviewed in our columns on November 7th in that year, where it is remarked (p. 618) that whether we agree with all the author's conclusions or not, no one can read the book "without admiring the wealth of learning with which he has discussed the astronomical and chronological allusions in the Old Testament." An English translation, supervised by the author, was published two years subsequently, and Mr. Maunders made much use of the work in his 'Astronomy of the Bible.'

SOCIETIES.

BRITISH ACADEMY.—June 28.—*Annual Meeting.*—Mr. S. H. Butcher read his Presidential Address.—Prof. A. C. Bradley, Mr. Sidney Lee, and Prof. Gilbert Murray were elected Fellows of the Academy, thus bringing up the number of Fellows for the first time to the maximum of 100.—The following were elected Corresponding Fellows: Monsignor Duchesne (Rome), Prof. Kitteredge (Harvard), Dr. Edward Meyer (Berlin), M. Senart (President of the French Asiatic Society), and Prof. Windisch (Leipzig).—Mr. S. H. Butcher was re-elected President, and Lord Curzon, Prof. P. Gardner, Dr. Kenyon, Dr. Prothero, and Lord Reay members of Council.

ROYAL.—June 30.—Sir Archibald Geikie, President, in the chair.—The following papers were read: 'A New Method for the Quantitative Estimation of Hydrocyanic Acid in Vegetable and Animal Tissues,' by Prof. A. D. Waller; 'On the Structure, Development, and Morphological Interpretation of the Pineal Organs and Adjacent parts of the Brain in the Tuatara (*Sphenodon punctatus*),' by Prof. A. Dendy; 'On the Scattering of Homogeneous Beta Rays, and the Number of Electrons in the Atom,' by Mr. J. A. Crowther; 'On the Spontaneous Crystallization and the Melting and Freezing-Point Curves of Mixtures of Two Substances which form Mixed Crystals and possess a Minimum or Eutectic Freezing-Point: Mixtures of Azobenzene and Benzylamine,' by Miss F. Isaac; 'On the Determination of the Chief Correlations between Collaterals in the Case of a Simple Mendelian Population mating at Random,' by Mr. E. C. Snow; 'The Propagation of Sound in a Fog,' by Mr. C. J. T. Sewell; 'A Determination of the Ratio of Mass to Weight for a Radio-active Substance,' by Mr. L. Southern; 'The Relative Atomic Weights of Nitrogen and Sulphur,' by Messrs. F. P. Burt and F. L. Usher; 'The Relation of Light-Perception to Colour-Perception,' by Dr. F. W. Edridge-Green; 'The Anatomy and Morphology of the Leaves and Inflorescences of *Welwitschia mirabilis*,' by Miss M. G. Sykes; 'The Natural Food of *Glossina palpalis*,' and 'Mechanical Transmission of Sleeping Sickness by the Tsetse Fly,' by Col. Sir David Bruce and Capt. A. E. Hamerton, H. R. Bateman, and F. P. Mackie; 'The Comparative Toxicity of Theobromine and Caffeine as measured by their Direct Effects upon the contractility of Isolated Muscle,' by Messrs. V. H. Veley and A. D. Waller; 'The Assimilation of Nitrogen by Certain Nitrogen-fixing Bacteria in the Soil,' by Prof. W. B. Bottomley; 'The Inorganic Composition of the Blood in Vertebrates and Invertebrates and its Origin,' by Prof. A. B. Macallum; and 'The Origin and Destiny of Cholesterol in the Animal Organism: Part VII. On the Quantity of Cholesterol and Cholesterol Esters in the Blood of Rabbits fed on Diets containing Varying Amounts of Cholesterol,' by Miss Mary T. Fraser and Mr. J. A. Gardner.

SOCIETY OF ANTIQUARIES.—June 16.—Prof. Gowland, V.P., in the chair.—A letter was read from the Yorkshire Philosophical Society, asking the Society's assistance in a protest against the proposed destruction of Christ Church, York, and the sale of its site to the Corporation. The following resolution was accordingly unanimously adopted: "The Society of Antiquaries of London regrets to hear that the parish authorities of Christ Church, York, propose to hand over the building to the Corporation for the purpose of pulling it down, and that the Corporation has agreed to undertake its destruction. The Society has to protest strongly against the proposed course of action, and hopes that every effort will be made to avert the destruction of the church, and the more so because this is by no means the only instance of the disregard of the ancient buildings of York which has come to the Society's notice in recent years."

Mr. C. R. Peers read a paper on 'The Stone Bridge at Hampton Court Palace, and its Proposed Restoration by H.M. Office of Works.' The bridge was built in 1535-6, and the accounts referring to its erection being fortunately extant, the missing parts, i.e., the embattled parapet and pinnacles, can be reproduced with nearly complete certainty. The bridge is of four spans, and had twelve pinnacles in all, of which, owing to the rebuilding of the gatehouse, it will be possible to replace ten only. On the pinnacles were set the King's and Queen's (Jane Seymour) beasts, holding shields of arms, the beasts being the lion, dragon, unicorn, bull, panther, greyhound, and yale. The last-named beast is often mentioned in the building accounts as "jall," and is a Beaufort supporter. It was used by Henry Fitzroy, Duke of Somerset, illegitimate son of Henry VIII., who died in 1536, a few months before the setting up of the beasts on the bridge, and the yale may have been added by the King in his memory. The retaining wall on the outer side of the moat crossed by the bridge remains perfect to within a foot of the present ground level, and was finished with an embattled parapet, which is to be renewed. The bridge will be complete and ready for use in the autumn, after being disused for about 220 years, it having been covered over when the moat was filled in between 1689 and 1691.

Mr. Harry Laver submitted a report, as Local Secretary for Essex, on the recent discovery of some early Norman windows and other interesting features in East Thorpe Church.

Sir William Throckmorton exhibited a painted cloth dated 1596, with memorials of the Monastery of Ely and armorial lists of recusants imprisoned in the Palace at Ely and elsewhere.—Mr. F. H. T. Jervoise exhibited an embroidered hanging with floral border enclosing an impaled shield of the arms of Jervoise and Powlett, commemorative of a marriage in 1605.

June 23.—Dr. C. H. Read, President, in the chair.—Mr. W. H. St. John Hope and Mr. Mill Stephenson communicated a final report on the excavations in 1909 on the site of the Romano-British town of Calleva at Silchester, Hants. The operations included an examination, by means of sections, of the outer range of earthworks, which were found to be pre-Roman, and of the ditch encircling the town wall. This was found to be double, consisting of a filled-up earlier ditch, the gravel contents of which, when thrown up as a bank, had been used in the concrete of the later wall, and of a later and outer ditch, of no great size, apparently an impediment against engines of war rather than a defence. Sundry pits and objects of antiquity found in the ditches proved conclusively that the Roman town originally extended up to the outer earthwork, and had been subsequently restricted in size to the area encompassed by the later wall. Mr. J. B. P. Karslake contributed a description of some Roman burials found by him in the outer entrenchment.

The Rev. W. M. Noble, Local Secretary for Hunts, communicated a note on the discovery of a large dug-out canoe or vessel, 37 feet long, in Warboys Fen.

Mr. Hartshorne communicated a note on a glass spout pot, c. 1875, together with a silver one of 1702. Mr. V. Crowther-Beynon also exhibited another glass example.

Miss Nina Layard exhibited a gold ring with the device of a crucifix upon an anchor, believed to have belonged to George Herbert.

June 30.—Dr. C. H. Read, President, in the chair.—Mr. Hurd exhibited, by permission of Miss Bartrum, a series of Anglo-Saxon remains recently found at Broadstairs, and described the excavation of the burial-ground at Dumpton Park Drive. The graves were dug in the chalk subsoil at a depth of one foot, and the dead buried in most cases at full length, but two had been doubled up, and the skulls lay in the centre. The principal relics were a complete lobed drinking-cup of green glass, an earthenware urn of unusual type, and a small circular brooch set with eight slabs of garnet. Among the glass beads were double and triple pearls of rare occurrence; others were of amber and amethyst. Mr. Reginald Smith further described the finds, and pointed out many parallels in the extensive series from Sarre, less than nine miles distant. The latter cemetery was evidently in use for more than one generation, and only the earlier graves contained the same relics as those at Broadstairs, which might be attributed—mainly on the evidence of the garnet brooch—to the early years of the sixth century, about a hundred years before the arrival of St. Augustine.

Mr. Wyman Abbott exhibited and described a series of pottery fragments found in prehistoric

pits at Peterborough. The ancient excavations, which could be seen in section along a gravel-pit, varied in dimensions, but were of two kinds: small and steep-sided with flat bottoms, or large and shallow with the bottom pointed or flat. In the latter case the pit would be saucer-shaped like the ordinary hut-circle, 3½ or 4 feet deep, and 10 or 12 feet in diameter. The filling was reddish loamy gravel, with a greyish layer at the bottom, the smaller pits containing flint implements, charred wood, pot-boilers, and other traces of fire. At the lowest level were found fragments of a thick brown ware, ornamented outside and within the lip, and belonging to round-bottomed bowls of Neolithic type. Above this level were many pieces of "drinking-cups," thinner and better made, the paste and decoration corresponding exactly to the earliest pottery of the round barrows. Mr. Reginald Smith dealt more particularly with the pottery finds, and adduced several examples of the thick bowls found in England, in long barrows and the Thames. Local variations had been noticed in Scotland and Ireland, but the nearest parallels on the Continent seemed to be from Finland. The beakers were evidently later on the whole, but possibly overlapped, and were allied to recognized Continental forms, especially on the Middle Rhine. The beaker indicated a new wave of immigration, but the Neolithic bowl revived, and seemed to have developed step by step into the "food-vessel" of the barrows. This was the first important find of beakers as domestic vessels in England, but two similar discoveries had been made in Haddingtonshire. The absence of metal on all three sites suggested that the beaker type arrived in Britain before the dawn of the Bronze Age.

Prof. Haverfield contributed a note on the age of the buildings on the north side of the great quadrangle of Christchurch, Oxford, which had now been found to date from 1668.

The President, through the kindness of Mr. Mulhall, exhibited a silver parcel-gilt bowl of the first half of the sixteenth century.—Miss Perch exhibited one of the Waits' silver collars formerly belonging to the town of Beverley, composed of beavers and eagles alternately, and probably of the sixteenth century; also a silver signet ring found in the same town.—Mr. W. R. B. Prideaux exhibited a small copper axe found in South Kensington.

The ordinary meetings of the Society were then adjourned to November 24th.

ROYAL MICROSCOPICAL.—June 15.—Prof. J. A. Thomson, President, in the chair.—The President exhibited two slides of a rare and very interesting synaptid, sent to the Society by Mr. M. J. Allan of Geelong, by whom it was thought to be new; but Prof. C. Vane of Lyons had identified it as *Trochodota dundensis*, originally discovered and named by Prof. Jeffery Parker. Some photomicrographs of Grayson's rulings of 1,000 to 90,000 lines per inch, taken by himself, were sent for exhibition by Mr. Nelson. The 1,000 to 10,000 bands were magnified by 300; the 90,000 band was magnified by 2,000; and there were two enlargements of this by 6,000 and 8,000.

The President read a paper 'On some Alcyonarians collected by Sir E. Shackleton's Antarctic Expedition.' They were collected by Mr. James Murray at Cape Royds, and some of the specimens were only obtained after cutting through 15 ft. of ice. There were but four species among the whole collection, all of which had been found before: they were *Clavularia rosea*, Studer; *C. chuni*, Kükenthal; *Alcyonium passleri*, May; and *Ceratoisria delicatula*, Hickson.

Dr. Hebb read a paper by Mr. E. M. Nelson on an 'Apparatus for increasing the Power of an Achromatic Condenser.' The object of the author was to improve the action of an achromatic condenser when used for giving dark-ground illumination for the observation of bacilli and other minute objects under high powers. The apparatus consisted of a hollow truncated cone of glass polished on all its surfaces, and forming in fact an annular prism. Parallel rays of light, entering the annulus at the base, were by two internal reflections caused to emerge at the upper surface through a much smaller annulus, the proportion of the areas in the example given being about 2.4 to 1, and the light would be increased in intensity in that proportion. The paper was criticized by Mr. Conrady, who contended that Mr. Nelson's proposition was directly contrary to the second law of thermodynamics.

A 'Note on the Use of the Mercury-Vapour Lamp in observing the Rings and Brushes in Crystals,' by Mr. E. B. Stringer, was read, and in illustration Mr. C. L. Curties exhibited for the

author a crystal of calcite, polarized, under a microscope which could be illuminated by the mercury-vapour lamp or a Nernst electric lamp by merely turning the mirror towards one source of light or the other. The superior result obtained by the mercury-vapour lamp was readily observed.

A proposed new fine-adjustment for the body and substage of microscopes, by Mr. E. B. Millar-Williams, was described, and illustrated by drawings. The feeling was expressed that it would be a costly arrangement, but no opinion could be offered on its merits from the drawings.

ROYAL INSTITUTION.—July 4.—Sir James Crichton Browne, Treasurer and V.P., in the chair.—Mr. Denys Hague was elected a Member. The Chairman announced that His Majesty the King had consented to become Patron of the Royal Institution.

ROYAL ANTHROPOLOGICAL INSTITUTE.—June 28.—Sir Herbert Risley, President, in the chair.—The election of the following as ordinary Fellows was announced: Dr. Atkey, Mr. Bramley, Mr. Harris, Dr. Wood Jones, and Miss Vellenoweth.

The paper read was 'The Classification of the British Stone Age and some New and Little-known Horizons and Cultures,' by Mr. W. J. Lewis Abbott. After pointing out that the implementiferous deposits have not always been laid down in an unbroken chronological sequence, so that the number of feet at which an implement is found above O.D. is not always enough in itself to determine its age, the author urged that none of the systems of classification which have been formulated upon the conditions which obtain on the Continent are applicable in this country, where the conditions do not necessarily obtain. He suggested that nature in the first instance furnished man with the prototypes of his tools, and that subsequently he discovered new methods of working flint, and these gave rise to new sets of shapes. In the author's opinion, therefore, these groups of implements, representing various cultures or industries, must enter as basal units in the classification. The author then went into details of two such industries, which he has named the Prestwichian and Ebbsfleetian respectively. Each of these is characterized by a set of special implements worked in a special manner. Although the author had been working at this industry for many years, it was only recently that a large deposit of them was found: this was at Northfleet, where the deposit fills a hollow some six acres in extent. The principal implement of this industry is a large weapon, weighing sometimes as much as seven pounds, and resembling a gigantic spearhead. For this implement the author proposed the name Prestwich. The great peculiarity of this implement was that when it was finished another implement was struck off it, without impairing its efficacy. The latter the author has named after Sir John Evans. The author suggested that these may have been used as talismans in a bargain, as it seems clear that they were religiously kept. The implements occur in enormous numbers, and include large axes, with a rounded edge and triangular, heavy side choppers, spearheads of peculiar type and of large size, and knives, many of which are over a foot long.

Science Gossip.

THE appointment of Mr. R. R. Marett to be Reader in Social Anthropology at Oxford is very satisfactory. Mr. Marett brings to his subject not only learning and enthusiasm, but also a vivid sense of style which the learned often lack.

MR. N. W. THOMAS will lecture before the African Society next Friday evening, at the Royal United Service Institution, on 'The Inhabitants of Benin and other Edo-speaking Peoples of the Lower Niger.' The lecture will be illustrated not only by lantern-slides, but also by phonographic reproductions of native songs and musical instruments.

THE Editor of *Folk-lore* points out that the number we referred to last week contains no notice of Mr. Alfred Nutt because it was printed before his death. The number

for June will contain a long letter on 'Cuckoo Heroes' and an important review, both from his hand; and Mr. Edward Clodd is preparing an appreciation of his work for the September issue.

MESSRS. REBMAN will publish in the autumn a work on the abdomen proper by Dr. W. Cuthbert Morton. In this work a definition of the principles which ought to be followed in anatomical description is accompanied by practical illustrations both in text and plates.

THE Report on Admiralty Surveys for 1909, by the Hydrographer, has just been published as a Parliamentary Paper (2d.).

HALLEY'S COMET is now in the constellation Leo, and its apparent motion is very slow, in a south-easterly direction, which it will continue to be until September, as the comet is receding almost directly from the earth. Its distance from us on the 1st of August will be 2.59 in terms of the earth's mean distance from the sun, or about 240,000,000 miles, and on the 1st of September 3.28 on the same scale, or 305,000,000 miles; but in the course of next month it will set too soon after sunset to be visible, and will be in conjunction with the sun on the 18th of September.

THE deaths are announced of Prof. Zona, of the Observatory at Palermo, in the sixty-third year of his age, and of Prof. A. P. Sokoloff, who, after holding the Chair of Geodesy at St. Petersburg, was appointed Vice-Director of the Pulkowa Observatory in 1890, from which he retired, owing to ill-health, in 1905, being then only in the fifty-third year of his age.

THE death is also announced, in his sixty-eighth year, of Dr. Wilhelm Winkler, who in 1875 erected an observatory at Gohlis, near Leipsic, where he made many valuable observations of comets, occultations, and phenomena of Jupiter's satellites, also of the solar spots. In 1887 he removed to Jena, where he almost confined his attention, through failing health, to the sun, which he observed in the garden of the University Observatory until a few years before his death, which occurred on the 17th ult.

FINE ARTS

GEORGE DU MAURIER'S DRAWINGS.

ONE side only of Du Maurier's art is displayed at the Leicester Galleries, but it is, after all, the side by which he will be best remembered. He is the historian of Society in his day, and no pictorial humorist since has illustrated his period with a like copiousness of detail. Already we look back upon Du Maurier's work as relating to another period than our own, and realize how much he had in common with the English Pre-Raphaelites whom he satirized imitatively. Like them, he loved for its own sake the record of detail which later artists are inclined to leave to photography, and, as with them, we have only to compare such ostensibly literal draughtsmanship with the modern triumphs of record by the cinematograph, to appreciate the sweetening and unifying effect of thus merely passing our history through the medium of a sympathetic personality.

Selection with Du Maurier was a matter of consummate story-telling in the first place, and then of human preference for this or that subject-matter intrinsically, rather than as subject-matter. He loved big dogs, and pretty ladies and children, and landscapes with pleasant personal associations, and, like all good primitives, was inclined to the simple belief that what furnished life most satisfactorily would be the most satisfactory furniture for a picture. The public thinks of him as an idealist because his preferences largely coincide with its own, but of the constructive artistic idealism which makes for itself a pictorial world, with its own self-sufficing order and rhythm, he had hardly a shred. We can scarcely conceive, indeed, of a modern artist of his calibre who would deal with the same subjects with a like renunciation of the intensification which comes from a more abstract vision.

Du Maurier's art flourished before the period of Japanese influence. That was one of the movements which he laughed at without artistically participating in it. His method of intensification is based not on simplification, but on the close-packed accumulation of intimate touches. Undeniably its historic interest is enormous, and its sentimental attraction great for any one given, like himself, to the cult of souvenirs. Du Maurier being very receptive and hardly creative at all, we cannot fancy him wielding such an influence on the ideals of the generation which followed him as did Rossetti, or even, to come down to the present day, as may conceivably Mr. Augustus John; but his work will be treasured as a storehouse of reminiscence by the still-growing class of intellectual lotus-eaters, to whom life is a spectacle rather than a problem, and whose delight is to drift imaginatively from age to age, seeing through the eyes of others the form and colour of the past. Nor can we doubt that the artist would have gloried in such a rôle when we remember how eloquently in 'Peter Ibbetson' he described the blessedness of life after death as consisting in just such a perennial picnic along the stream of time. "Balançant jeunes et vieilles heures," cried a later poet. "O mourir de cette escarpolette!"

Bent thus on evoking as literally as might be the facts of our passing life, Du Maurier as an historian of the fashions of the day is unique in his impartiality. No mode is so beautiful as it appears to its followers, so grotesque as it seems to its detractors, and whether they belonged to one camp or the other, the great fashion artists, Mars and Lautrec as well as Utamaro and Watteau, have usually been idealists, dealing with the mode of the moment with an eye to its intention rather than its actuality. Du Maurier had none of the divination of the ultimate elegancies of dress which make an artist a source of inspiration to contemporary fashion. He was an historian delicate and sensitive, but even to the end laborious, and it is this fact in part which gives to his representations of fashionable life the look of being done from outside, for all their intimacy. Bohemia in his day enjoyed a certain entrée into Society in return for social services, and we know how frequently his comedy exercised itself with the nature of the tenure. Neither party to the compact escapes his criticism, but he evidently realizes and admits that it is to that compact that he owes his opportunities of observation. French caricaturists of more recent date seem to work more within and for the charmed circle. They have, or pretend to, a confident familiarity with its standards. Du Maurier

does not do this, and his work is more homely and more bourgeois, more sincere and human, on that account. He preserves the independence of judgment, yet also some of the illusions, of the middle class.

Before taking leave of the Show, we may indicate some of the best of the drawings from an artistic point of view, such as the bold and original design No. 51, the rich and powerful *Sextett* (56), and the large-scale drawing of unusually painterlike quality, *A Fantasy* (149).

OTHER EXHIBITIONS.

THE exhibition of the Society of Graver-Printers in Colour shows the effect of Oriental influence in its first phase of more or less literal imitation. It reaches a fair level of technical accomplishment, though we feel that the intensification which should come with simplicity—the secret of the best Japanese print-designers—has not been realized in these somewhat doctrinaire combinations of a few colours. We do not wish to imply acquiescence in the view that the subtlety of a colourist is measurable by the number of different hues he can read into his subject, but obviously, if we take any natural colour-scheme and simplify its expression by narrowing the range of colour we permit ourselves, and widening the intervals, it needs a very subtle power of proportioning if we are to endow the few emergent colours with a suggestion of the more complex structure of which they are the resultant. If we could imagine a figure lying recumbent in still water, with here and there a fragment of knee or hip or shoulder or face emerging, it would be a shallow criticism which twitted a draughtsman who chose such a subject with evasion of the difficulties of drawing a full figure. Obviously, the perfect rendering of these fragments as they come out of the water implies, and should suggest, the placing of the intermediate parts, and argues great powers of imaginative structure.

Some similar mental process is necessary to endow a colour-print in a few tints with the full evocative powers of which a simple scheme is capable, and the problem is sufficiently recondite for its students to be worthy of public attention. Somewhat these artists are inclined to forget—the obligation to generalize and simplify form *pari passu* as they simplify colour; and even Mr. Morley Fletcher, the father of the latest revival in woodblock printing, tends to fret his silhouettes into a multiplicity of surely irrelevant serrations, which makes them more like a map of Norwegian fiords than a pictorial statement. Mr. Sydney Lee's *Walberswick Bridge* (31) is conceived in large and generalized forms, but for the two tiny figures whose perfectly contoured "bowler" hats violate the scale of shapes otherwise maintained through the picture. Mr. Theodore Roussel is represented by some of his beautifully executed frames and mounts, one of which, *La Chine* contains a design of suitable and handsome proportion. Of his *Chelsea Palaces* we venture with due respect a positive criticism. The patch of "mat" blue at the bottom is surely too large for the balance of the colour-design, and breaks the work into two. If one ruthlessly shears off a good half-inch from the bottom, the contrast between the blue and the rest of the design is no longer the dominant one. The blue joins forces with the mass of black, and the design appears grander, and even taller, for being shortened.

The truth is, of course, that this highly simplified colour-work risks being insignificant when it is produced by a Western artist. We should come to it more gradually by way of painting, and we believe that certain of the latest *couche* of English painters are already more or less consciously occupied in such an evolution. The last generation analyzed the colour of nature with some thoroughness, and produced work highly structural, but too complex and laboured to be pleasurable for pictorial purposes. The work of two artists whose shows we have to notice this week—Mr. Nicholson's at the Chenil Gallery, and Mr. Peplow's at the Baillie Gallery—may be mentioned as exhibiting some attempt at setting down the totals of many causes, without pitilessly analyzing the full action of any of them, yet with such due observance of the ultimate proportion and rhythm as necessarily to imply such antecedents.

Mr. Nicholson, stating his tones with extreme flatness, depends much on the coarse-grained canvas to give play and unity to his picture, and when, as is frequently the case, the canvas is unsymmetrically strained, this accident takes on a disastrous importance. The boldly unsymmetrical design of his rather stark landscapes seems, moreover, pointless and wearisome when a number are hung together. A single example on a bare wall would doubtless be impressive enough, but for Western use these are slight designs to claim such solitary glory.

Mr. Peplow's *White Sands* is a work of much momentary charm, but he depends too much on a use of paint which really deprives him of the control of his drawing.

In another room at the Baillie Gallery Nos. 10 and 26 are excellent water-colours by Mr. W. G. Robb, while at Maclean's Gallery Miss Margaret Cameron shows a collection of Spanish pictures large in scale, and displaying great confidence of handling. They are a little reminiscent of Zuloaga, but more piecemeal in conception.

THE NATIONAL GALLERY.

THE state of flux through which the National Gallery has been passing during the last few months, owing to the closing of Rooms XII., XIII., XIV., XVI., and XVII. for reconstruction (*Athenæum*, June 12, 1909), and the necessity of exhibiting part of the Salting Collection in Room XV. (*Athenæum*, Feb. 19, 1910), is now accentuated by the removal of a very large number of the Turners to the National Gallery of British Art, and the consequent rehanging of many of the British pictures at Trafalgar Square. Several pictures of the early nineteenth century, notably those by Romney, Raeburn, George Morland, Wilkie, Landseer, Millais, and Hoppner, have now been removed from Room XX. to the room which has for many years been reserved for oil paintings, and during the last two years for many of the "new" water-colours, by Turner.

In the old Turner Room are now hung for the first time about a dozen paintings of the modern Foreign Schools, which in 1900 were temporarily transferred to Millbank. These include Ary Scheffer's 'St. Augustine and St. Monica' and 'The Portrait of Mrs. Robert Holland,' which were bequeathed by Mr. Holland in 1885; Giovanni Costa's 'Landscape with a View of the Carrara Mountains'; Paul Delaroche's 'Execution of Lady Jane Grey'; Charles Poussin's 'Pardon Day in Brittany'; the 'Greek Captive' by the French lady who

painted under the name of Henriette Browne; and Horace Vernet's 'Portrait of Napoleon I.'

One of the versions of Rosa Bonheur's 'Horse Fair,' which since 1859 has belonged to the National Gallery, as well as the insignificant, but at one time exceedingly popular, 'Blind Beggar' by J. L. Dyckmans, which for so long hung on the staircase at the National Gallery, have also been removed to Trafalgar Square. Other modern foreign pictures that have been withdrawn from the Tate Gallery are P. J. Clays's 'Dutch Boats lying in the Roads of Flushing,' Bonvin's 'Village Green in France,' Fantin-Latour's 'Study of Flowers,' and A. Calame's 'Lake of Thun.'

The Turners now remaining at the National Gallery include 'The Prince of Orange landing at Torbay' and the 'Clivedon on Thames,' which are still hung in Room XXII.; while Room XXI., which has for the last two years been covered to the cornice with canvases of every description, now contains Turner's 'Apuleia in search of Apuleius,' 'View of Orvieto,' 'Queen Mab's Grotto,' 'San Benedetto,' 'The Bridge of Sighs,' 'Childe Harold's Pilgrimage,' 'The Sun of Venice going to Sea,' 'Venice, Morning: Returning from the Ball,' 'Ancient Rome: Agrippina landing with the Ashes of Germanicus,' 'Fishing-Boats bringing a Disabled Ship into Port Ruysdael,' 'The Meuse, Orange Merchantman going to Pieces on the Bar,' 'Spithead: Boat's Crew recovering an Anchor,' 'Fishing-Boats in a Stiff Breeze off the Coast,' 'Windsor,' and 'Landscape: Cattle in the Water.' Here also are now placed the 'Landscape: Marriage of Isaac and Rebecca,' and the 'Seaport: the Embarcation of the Queen of Sheba,' by Claude, which—in accordance with the conditions that were imposed by Turner's will, but are, we believe, no longer legally binding—are hung by the side of the great English painter's 'The Sun rising through Vapour' and 'Dido building Carthage.'

The many vicissitudes through which Turner's pictures have passed since they became the property of the nation make it desirable to place on record the present retention of these works at Trafalgar Square, and the temporary withdrawal—apparently for permanent inclusion in the new Turner Gallery shortly to be opened at Millbank—of such well-known works as 'The Fighting Temeraire' of 1839, the 'Ulysses deriding Polyphemus' painted ten years earlier, the early 'Crossing the Brook,' and the late 'Peace: Burial at Sea of the Body of Sir David Wilkie.'

That the new rooms at Trafalgar Square are fast approaching completion is evident from the stripping of the north wall of Room XX. and the consequent withdrawal of Gainsborough's 'Market Cart.'

The Director has taken the opportunity of exhibiting for the first time some of the British pictures of the Salting Bequest, notably George Morland's 'Outside the Alehouse Door' (No. 2639) and R. Wilson's 'Lake Scene: Afternoon' (2647), which are placed in Room XXII. David Cox's 'Crossing the Common' (2666), and J. B. Crome's 'Moonlight' (2643), together with G. Morland's 'Cowherd and Milkmaid' (2640) and 'Roadside Inn' (2641) in the same bequest, are now hung in the West Octagon Room.

Turner's 'Moonlight: a Study at Millbank,' one of his earliest exhibited works, has been removed to Room V. at Millbank, and is now hung near the entrance to the Turner Gallery which has been erected by the generosity of the late Sir Joseph Duveen, and is rapidly nearing completion.

CONGRESS OF ARCHÆOLOGICAL SOCIETIES.

THE twenty-first annual Congress of Archæological Societies was held last Wednesday at Burlington House, Dr. C. H. Read being in the chair.

Dr. William Martin was elected Hon. Secretary for the ensuing year.

A discussion took place on the annual Index of Archæological Papers, which has been suspended for the last two years owing to a falling-off in the support of various societies, and it was decided to make a strong appeal to the societies to guarantee continued assistance to the Index.

The Report of the Committee on Ancient Earthworks was received with interest. A complete schedule of the earthworks of Hampshire, accompanied by a large number of plans, had been made by Dr. J. P. Williams-Freeman, and deposited with the Society of Antiquaries. The Cambrian Archæological Association was making a survey of the important hill-fortress on Penmaenmawr, which will soon be destroyed by quarrying.

Mr. P. M. Johnston directed attention to an arrangement now working in the diocese of Chichester, by which the Bishop consents to submit any proposal for enlarging, restoring, altering, rebuilding, or refitting any ancient church to an advisory committee appointed by the Sussex Archæological Society. He proposed to make an appeal to the bishops of other dioceses to accept the services of similar committees. In the discussion which followed, Prince Frederick Duleep Singh said that he had been striving for many years to get some such committee appointed for East Anglia, to which the clergy might be willing to submit schemes of restoration.

Mr. Ralph Nevill pointed out many difficulties. What might be easy in the case of a large society would not be so in the case of a small one, possessing few members able to deal with such matters. After some remarks by Dr. Read, in which he strongly sympathized with the object of the resolution, but pointed out that it was a matter requiring great tact and discretion, an amendment, accepted by Mr. Johnston, was carried, approving the principle of the proposal, and requesting the Council, in conjunction with Mr. Johnston, to draw up a recommendation to be circulated by the congress among the bishops.

Mr. Nevill then mentioned a matter recently raised in *Notes and Queries*: the need of access for literary study to the ecclesiastical documents, other than wills, at Somerset House, and moved a resolution. This, as amended by Mr. W. P. W. Phillimore, was passed by the Congress:—

"That H.M. Government be respectfully asked to direct that arrangements shall be made by the authorities at Somerset House that access for literary study may be given to all documents, ecclesiastical as well as probate records, now in their charge, in the same way as at the Public Record Office."

Col. P. Saltmarsh called attention to the need of expediting the indexing and calendaring of ancient documents at the Record Office. He paid a warm tribute to the work now being done by the staff there, and said that the acceleration of the work of indexing was merely a matter of money. A resolution proposed by Mr. Paley Baildon, and accepted by Col. Saltmarsh, was carried, asking the Council to communicate with the authorities.

BRITISH ARCHÆOLOGICAL ASSOCIATION AT WARWICK.

I.

THE Congress at Warwick, which began on Monday, June 27th, and ended on July 2nd, under the leadership of Mr. Charles E. Keyser, the President of the Association, was well attended. Every item of the programme was carried out, with two additions.

On Monday afternoon the members proceeded to the Castle, where Mr. Godfrey Payton received them on behalf of Lord Warwick, and conducted them through Caesar's Tower, which, though one of the oldest parts, is still used as a residence.

At Lord Leycester's Hospital a vase purporting to be Roman, brought from the Nile and presented by a former Earl of Warwick, led to an animated discussion. The Minstrel Gallery of the hall is now incorporated in the house of the Master and carefully preserved.

The Museum was next visited, where the members were met by Mr. W. B. Gibbins (the President of the Warwickshire Archæological Society), Sir Michael Lakin, and others, and the mineral collections were described in detail by the Rev. J. M. Mello.

In the evening the Mayor and Mayoress entertained the members at the Court House, where the Corporation insignia and charters, the Black Book of Warwick, and the Book of John Fisher were described by Mr. Thomas Kemp, the historian of Warwick.

A start was made on Tuesday at the Priory, an Elizabethan mansion, where the members were welcomed by Mr. T. O. Lloyd, the owner, and where Mr. Kemp gave an account of the building, a Tudor mansion occupying the site of a monastic building called the Priory of St. Sepulchre, no part of which now remains. The Priory was itself on the site of a still older church dedicated to St. Helen.

At the collegiate church of St. Mary the visitors were received by the Vicar and churchwardens, and spent an hour and a half in inspecting the Norman crypt, choir, and Beauchamp Chapel.

The members then drove to Stratford, and were naturally most interested in the Grammar School, which has not, like some buildings, been restored out of recognition; for it is "a structure that was, is, and that we hope will always be the same." The building was restored by the late Mr. Charles Flower in such a way that the boys attending the school see the walls and timbered roof exactly as Shakespeare saw them, only aged by time.

In the evening a paper was read by Miss Dornier Harris on 'The Coventry Leet Book,' a work which has taken her some years to transcribe. It contains an account of the guilds, the doings of the average citizen, how he worked, and how amongst other things he prevented the fishmongers from bringing about "a corner in fish." The book is in good condition, and contains 450 pages. The Rev. P. H. Ditchfield presided, and an interesting discussion followed, in which Mr. R. E. Leader, Mr. D. J. Kendall, and others took part.

On Wednesday the members, under the leadership of Mr. T. S. Burbidge, visited Coventry, the city of spires, and anciently of guilds, where Ford's Hospital and St. Mary's Hall were inspected, the Mayor observing that among other muniments was a letter of King James I. calling upon the

Mayor of the day to remove refractory members of the Council.

At St. Michael's Canon Masterman described the fine church. The first small Norman church lasted some hundred years, as did the Early English one that followed. The tower of the present one was begun (47 Edward III.) in 1373, and finished in 1394—the same year as Lichfield, and nineteen years after Salisbury. The whole, one of Ruskin's ideal structures, was completed probably in 1450. The church contains the original MSS. of the Weavers' Company.

The Cathedral ruins, the old Grammar School, and Bablake old School and Hospital were then visited. Mr. A. J. Brookes remarked that the cathedrals of Lichfield and Coventry were so similar in design that, when one saw Lichfield to-day, a good idea could be formed of what Coventry was in the fourteenth century. Mr. R. H. Forster said that a study of the documents and histories of the London and Coventry guilds would show many points of likeness.

In the evening a paper was read on the oldest Warwick library (kept in a room behind the altar of the Beauchamp Chapel) by Mr. W. T. Carter, the Borough Librarian. This library was founded in 1464 by the Warwick antiquary John Rous, and had an uninterrupted existence until that year of disaster 1694. The most valuable volume is the book called 'The Mirror of our Lady.' In addition there are interesting documents, such as accounts, inventories, &c., concerning the founding, adorning, and completing of St. Mary's, not mentioned by Dugdale.

Dr. Bray, the founder of the Society for the Propagation of the Gospel in Foreign Parts, in the beginning of the eighteenth century began to formulate his scheme for the establishment of libraries, which resulted in founding some eighty institutions of the kind, and, being a Warwickshire man, he naturally improved and enlarged this library. Unfortunately, between 1847 and 1881, some sixty volumes were lost or stolen.

In the discussion which followed the Vicar, the Rev. Alan Williams, said that one of the first instructions he gave to his parish clerk on his coming to Warwick was that no one should be allowed to handle a book unless he, the Vicar, were present.

Thursday was occupied by an excursion to Wroxall Abbey, and "the moated grange" of Baddesley Clinton, interesting for its timbered ceilings, old stained glass, wainscot, tapestry, &c.

The rest of the Congress will be reported next week.

THE ALEXANDER YOUNG PICTURES.

MUCH interest was aroused by the sale of the third and remaining portion of the collection of pictures and drawings of the late Mr. Alexander Young, which took place at Christie's on Thursday, June 30th, Friday, July 1st, and Monday, July 4th.

The honours of the first day were divided between Corot and Troyon, a work of each painter realizing over 6,000*l.* Drawings: H. Harpignies, The Pond, two peasant children angling from the further bank, 225*l.* J. Israël, Retour de Champs, a peasant woman wheeling a barrow, in which are her young child and a bundle of hay, 231*l.* W. Maris, Cattle by a Stream, windmills in the distance, 383*l.* A. Mauve, A Shepherd and Sheep, 535*l.*; The Wheelbarrow, 241*l.*

Pictures: J. Bosboom, A Church, an interior with two figures, 357*l.* Corot, L'Abreuvoir, a landscape with a quiet stream in which a cow is standing; two other cows are on the banks, one at the foot of a tree, 6,510*l.*; The Weed-Cutter, 2,100*l.*; Matinée de Printemps, a river stretching away into the distance, the left bank thickly

wooded, and at the edge of the water a peasant woman and a cow, 1,890l.; The Moat, a peasant seated in a boat in the foreground is angling, tall trees on each side, 1,995l.; Château Thierry, two peasant children seated on the ground in the centre, a peasant woman standing beyond at the foot of a tall tree, 1,470l.; Soleil Couchant, a brown cow standing on the bank of a pond, a peasant woman with a red cap walking near three trees, 1,680l.; Joinville sur Marne, 2,625l.; The Fisherman, a river scene, willow trees on the bank, 483l.; Route de la Ferme, a pasture in which two peasant women are working, 1,050l.; Le Matin, a stream running through a pasture with some trees in the centre, a peasant seated on the bank to the left, 924l.; A Landscape, trees on rising ground with a group of houses beyond, a peasant by a rock on the left, 399l.; Matin près du Lac, 861l.; A Landscape, a pasture with cattle and a peasant woman, 378l.; The Well, a peasant woman on the right, 252l.; The Path to the Village, 210l.; Near Fontainebleau, a landscape with three figures near an old tree on the right, a brown cow on the left, 346l.; The Bay, a view of the coast with a stranded boat, 246l.; A Landscape, a woody landscape with a peasant; buildings on the side of a hill on the right, 351l.; C. F. Daubigny, L'Inondation, 1,575l.; Cattle Grazing, Sunset, 1,522l.; Les Bœufs et les Grenouilles, 630l.; The Bank of a River, a peasant and three cows by the edge of the river, 1,260l.; A View of Verneuil, 267l.; Les Sables d'Olonne, an estuary of a river at low tide, 682l.; The Bullock Wagon, 231l.; N. Diaz, An Opening in the Forest, 682l.; Turkish Women, a lady in yellow-and-blue dress seated on a divan, a girl by her side, and an attendant standing behind, 231l.; Suzanne au Bain, 210l.; Une Fête Champêtre, a fountain on the right, 294l.; Jules Dupré, Soleil Couchant, a landscape with a peasant and two cows near a pool, 546l.; Sunset, a pool among rocks, with a peasant angling, 231l.; H. Harpignies, Sentier à St. Privé, a footpath winding across a green slope between some trees in the centre, evening light, 1,522l.; Autumn, a gateway under some trees in the centre, a wall on the left with cottages on rising ground beyond, 304l.; Paysage à l'Oisellerie, a rushing stream with a high bank and trees on the further side, 204l.; J. Israël, The Fisherman's Wife, interior of a cottage, with a peasant woman seated by a table near the window, nursing her young child, 2,625l.; On the Dunes, a woman with three children on a sandy path, 651l.; Ch. Jacque, A Shepherd and his Flock, 945l.; Comfortable Quarters, interior of a shed with a ewe feeding, her lamb by her side; another ewe at a manger behind, 399l.; E. van Marcke, Cattle in a Meadow, a brown cow lying down in front, and a dark cow standing behind her; on the left another brown cow resting, 714l.; J. Maris, Near Dordrecht, beyond a river are seen two windmills and some old cottages; barges lie against the further bank, 2,940l.; J. F. Millet, The Shepherdess, a young shepherdess, wearing a cape and a red cap, stands near a tree, knitting; her flock are grazing on the right, 1,102l.; A. T. J. Monticelli, La Fête, a large party standing and seated in a wood, 819l.; La Fontaine, 241l.; Th. Rousseau, A Landscape, a rough common with a pool of water in the centre; a peasant woman walking away towards the left, 483l.; C. Troyon, Vaches au Pâturage, a white-and-brown cow standing beside a brown cow which is lying down in the centre; beyond on the right are three other cows, 6,090l.; Le Troupeau Ramenant, a landscape with a shepherd and his flock of sheep, stormy sunset, 273l.; Poultry, a cock and four hens at the door of a cottage, 367l.; Sunset, a river scene with a peasant, trees in the distance, 262l. The total for the first day was 59,507l. 14s.

Corot's pictures were again the principal feature of the second day's sale, an example fetched over 7,700l., while two works by Daubigny fetched 3,800l. and 4,500l. respectively. Drawings: A. Mauve, Gathering Potatoes, 231l.; G. Poggenbeek, A Cow and Calf, 231l.

Pictures: C. Bague, The Artist's Model, 378l.; Jules Breton, The Haymaker, 283l.; Corot, Evening Glow, a man in red cap angling from a boat moored to the bank of a river among some rushes, 5,722l.; Ville d'Avray, a view outside the town, with peasant women in the foreground, 2,100l.; The Pond, a large pond in the foreground, in which a cow is standing, 1,575l.; Picardy, three peasants standing on a rough path in the foreground, conversing; a pool of water on the left, 1,627l.; The Glade, a peasant angling from the bank of a river on the left; a thick clump of trees in the centre beyond, with a distant view through an opening, 682l.; The Pool, a view near a farm with two cows near a pool, 840l.; The River, a river with wooded banks, a peasant woman on the left, 892l.; Shades of Evening,

two figures near the edge of a lake, a clump of trees beyond, 441l.; Three Cows, 483l.; The Watering-Place, a man on a horse in a pool in the foreground, 388l.; C. F. Daubigny, Bords de la Cure, Morvan, a shallow river in the foreground, on the right three white cows standing in the water, and a brown one on the bank, 3,885l.; The Ferry, near the bank of a wide river an old ferry boat, in which are five peasants and three cows, 4,515l.; Andressy, a church and some buildings on the bank of a river, boats and two washerwomen in the foreground, 2,205l.; Autumn, a river scene with wooded banks; on the left a peasant mooring his boat; three ducks in the water, 1,680l.; Soleil Couchant, a village on the further side of a shallow river; three women in the centre washing clothes, 619l.; Plage de Villerville, numerous fisherfolk, blue sky, 651l.; Sunset, a river scene with a village on the further bank; some ducks and a rowing-boat in the foreground, 315l.; The Bathing-Place, a town on a river with bathing sheds, 283l.; N. Diaz, Three Figures, a Bacchante seated; a man standing behind caressing another Bacchante, 210l.; Chemin sous Bois, a path through a thick forest, along which a peasant woman is walking, 304l.; Jules Dupré, Le Moulin, 588l.; Sous Bois, a river scene with four cows watering near the bank, 262l.; The Stranded Boat, 283l.; H. Harpignies, A Winding River, cattle grazing in the middle distance, 241l.; Moonrise, a tall tree on the right; cattle in a river, and buildings beyond, 210l.; J. Israël, Grief, the interior of a rustic home with a peasant woman seated, holding a Bible; in the background a coffin placed upon two chairs, 1,470l.; The Missing Boat, a fisher girl in pink blouse and blue skirt, seated at the door of a cottage, gazing out to sea, 325l.; J. Maris, A Mill by a Canal, a peasant riding a white horse in the centre, 1,995l.; W. Maris, By the Stream, a brown-and-white cow and a white cow standing at the edge of a stream, other cows grazing beyond, 1,050l.; A. Mauve, Cattle in a Pasture, a white cow and a black cow standing near a fence under the shade of a tree, 1,785l.; The Haycart, 1,470l.; Low Tide, a group of fisherfolk on the sands at Scheveningen, several stranded pinks beyond, 735l.; J. F. Millet, The Good Samaritan, a sturdy peasant, carrying a bundle slung over his back, is supporting an inebriated comrade, 997l.; Th. Rousseau, The Plains of Chantilly, a gate by a dyke in the centre, 441l.; C. Troyon, The Mill Stream, a man in white shirt standing by the wheel, 651l.; Two cows, a black-and-white cow grazing, a brown-and-white cow beyond with its back to the spectator, 210l. The total of the second day was 49,698l. 12s.

This sale has proved a veritable triumph for Corot, for on the third and last day one of his works fetched over 4,300l., though this sum was exceeded by Israël's, whose 'Shipwrecked Fisherman' realized 4,800l. Works by J. Maris and A. Mauve also realized more than 3,000l. each. Drawings: J. Bosboom, Interior of the Church, Gouda, 131l.; J. Israël, A Peasant Woman and Child, 147l.; Hard Work, a man punting, 105l.; La Liseuse, a girl in blue shawl seated by a window reading a letter, 115l.; W. Maris, Ducks, the grassy edge of a stream, with three white ducks and a drake, 267l.; A. Mauve, Changing Pastures, a peasant with four cows in the corner of a field near a large tree, 840l.; A Shepherd and his Flock, the interior of an old barn, 760l.; The Bullock Cart, 273l.; J. H. Weissenbruch, On the Coast, a fishing-boat lying moored by the shore, other boats and cottages in the distance, 210l.; The Windmill, 152l.

Pictures: Corot, Mantes la Jolie, the large sweep of the river occupies the middle distance, and on the right is seen the town, 4,357l.; Repose, two peasant women seated on the ground, conversing, 819l.; The Willows, four willow trees by the edge of a river, near which a cow is standing, 483l.; The Tow Horse, 231l.; C. F. Daubigny, A Landscape, a river winding down the centre of a meadow, cows grazing on either side, 378l.; Un Coup de Vent, a river scene with weeds in the foreground, trees on the banks, 535l.; St. Paul's from the Surrey Side, 630l.; The Windmills, four windmills in a village on the river near Dordrecht, 567l.; Les Blanchisseuses, 525l.; J. Israël, The Shipwrecked Fisherman, a scene on the dunes; a party of fishermen, carrying their dead comrade, are advancing to the foreground; in front walk the widow and her two children, 4,830l.; A Break in the Storm, in the foreground, under some trees, a shepherd with his dog by his side; before him some sheep, 2,100l.; From Darkness to Light, the interior of a rustic cottage; on the left near the door four men are carrying out a coffin, 420l.; The Evening Hour, a peasant woman, carrying a bundle, is walking under some trees near the wall of a building on the left, 336l.; Crépuscule,

a peasant woman carrying a basket, and holding by the hand her young girl, who walks by her side, 441l.; J. Maris, Entrance to the Zuyder Zee, some boats with grey and brown sails passing up and down the river; a town and numerous craft in sunlight in the distance, 3,150l.; La Chaumière, an old red-brick thatched cottage in the centre, a peasant woman washing clothes in a pond in the foreground, 1,680l.; The Waterway, an old barge moored against the bank of a river on the right near a haystack, 1,102l.; The Towing-Path, a peasant, a woman, and a child conversing, 787l.; Early Morning, Holland, a beach scene, with a man gathering seaweed, 945l.; A Shepherdess and Sheep, 399l.; The Drawbridge, in the centre a drawbridge, near which two barges are moored, 1,134l.; A River, a stretch of river on which some boats are lying, 556l.; Gateway at Haarlem, 535l.; W. Maris, Cattle in the Meadows, 1,050l.; Ducks and Ducklings, 651l.; Heifers in a Stable, 409l.; A. Mauve, A Shepherd and his Flock, 2,100l.; Turning the Furrow, a ploughman in blue blouse guiding a rustic plough, to which three oxen are yoked, 3,202l.; Carting Sand, 546l.; J. F. Millet, (Edipus being taken from the Tree, a study for the picture exhibited at the Paris Salon, 1847, 441l.; C. Troyon, Vaches au Pâturage, three cows lying down in a pasture, and a dun-coloured cow standing beside them; further off to the left a brown cow is standing, 1,942l.; W. Hogarth, Portrait of a Lady, in black dress with a black lace scarf over her cap, 241l.

The total of the third day was 44,685l. 9s., making a grand total of 153,891l. 15s.

ENGRAVINGS.

ON Monday and Tuesday last Messrs. Sotheby held a sale of engravings, including the collection of the late Mr. G. F. Fenton Smith of Cromwell Lodge, Putney Hill. The chief prices were: R. Earlom, after Hobbema, The Water Mill, 50l.; S. Cousins, after Lawrence, Master Lambton, and Miss Peel (two), 150l.; another copy of Master Lambton, 48l.

The following were printed in colours: J. Condé, after R. Cosway, Mrs. Jackson, 53l.; L. Schiavonetti, after the same, Michael and Isabella Oginsey, 31l.; J. K. Sherwin, after Reynolds, The Fortune-Teller, 30l.; W. Ward, after Morland, The Sportsman's Return, 50l. 10s. Visit to the Child at Nurse, and Visit to the Boarding-School (a pair), 79l.; By W. Bond, after Morland, The Weary Sportsman, 38l.; G. Keating, after F. Wheatley, The School Door, and The Cottage Door (a pair), 51l.; W. Nutter, after R. Westall, Cupid Sleeping, 29l.; I. Eginton, after W. Hamilton, Silvia, 31l. The total of the sale was 1,846l. 18s.

GREEK COINS.

ON Tuesday last Messrs. Sotheby sold a number of Greek coins, comprising the small collection of an American artist and a few fine and rare coins from the cabinet of a well-known collector. The following were the most important lots: Arsinoë II., gold, 31l.; Argos, silver, obv. the head of Hera, rev. Diomedes stealing the Palladion, 76l.; Brettioi, federal gold, obv. head of Poseidon, rev. Thetis seated on a hippocamp, 25l.; Delphoi, silver, obv. lyre, rev. two dolphins, the only example known, 51l.; Delphoi, silver, obv. head of the Amphictyonic Demeter, rev. Apollo seated, 315l.; Elion, silver, obv. two geese, rev. an irregular incuse, 40l.; Eretria, silver, obv. head of Gorgon, rev. head and forepaws of lion, 275l.; Haliartos, silver, obv. Boeotian buckler, rev. Poseidon Anchestios with trident, 28l.; Kamarina, silver, obv. head of Hippari, rev. the nymph Kamarina, 38l.; Klazomenai, silver, obv. head of Apollo, rev. a swan, 30l.; Kyrene, silver, obv. head of Zeus Ammon, rev. Silphium plant, 32l.; Kyzikos, gold, obv. head of Apollo, rev. laurel wreath, 100l.; Lampakos, gold, obv. head of Aktaion, rev. forepart of a winged sea-horse, 226l.; Lampakos, gold, obv. head of Zeus, rev. similar to the preceding coin, 109l.; Lokroi, silver, obv. head of Zeus, rev. Eirene, 25l.; Metapontion, silver, obv. female head, rev. ear of bearded corn, 26l. 10s.; Panti-kapaion, gold, obv. head of bearded Pan, rev. a Chimera, 57l. 10s.; Pontos, Mithradates VI., silver, obv. a head of the king, rev. Pegasus grazing, 35l. 10s.; Syracuse, silver medallion by Evainetos, obv. head of Persephone, rev. quadriga, 150l.; another, similar, 131l.; Thourioi, silver, obv. head of Athene, rev. a bull, 70l. The total of the sale was 2,644l. 19s.

Fine Art Gossip.

THE last number of *L'Arte* (May-June) is scarcely up to its usual high level. A long and rather desultory article on Cariani adds little or nothing to our knowledge of this painter, and the reproductions are for the most part of well-known pictures, if we except the unpleasing group of the Albani family in the Roncalli Collection at Bergamo, signed, and dated 1519; the interesting 'Resurrection,' signed, and dated 1520, belonging to Count A. Marazzi at Milan, with two kneeling donors, members of the Vimercati family; and the central compartment of a predella in the collection of Dr. G. Piccinelli at Bergamo. The last-named is said to have formed part of the predella of Cariani's altarpiece painted for San Gottardo at Bergamo, and now in the Brera at Milan. The article contains scarcely anything that was not said years ago, and far more concisely, by Morelli (in the second volume of his 'Kunstkritische Studien,' 1891), and by Dr. G. Ludwig (in the 'Jahrbuch der K. Preussischen Kunstsammlungen,' 1903), who corrected some erroneous statements in Morelli's pages.

ANOTHER long dissertation in *L'Arte* is by Dr. Giulio Zappa, whose former studies on Bergognone have been noticed in *The Athenæum*. It deals with certain frescoes in the Certosa of Pavia which the writer would ascribe to Bramante. Such an attribution is scarcely likely to find favour, and a comparison with Bramante's striking works at Milan and in the Certosa of Chiaravalle is sufficient to prove that these frescoes—usually, but erroneously, attributed to Ambrogio Bergognone—are by some anonymous Lombard artist, a painter of far less originality and power than the great Bramante. To judge from the illustrations given by Dr. Zappa, we should hardly infer that these frescoes were superior in quality or composition to the frescoes once in S. Agata in Monte at Pavia.

DR. LIONELLO VENTURI, whose writings always command attention, begins a study on Michelangelo da Caravaggio; and Dr. R. Papini has an interesting notice of English alabaster sculptures in Italy.

DR. CAROTTI, the Lombard correspondent of *L'Arte*, contributes a notice of a recent exhibition of eighteenth-century portraits at Milan; and Dr. Picirelli has an interesting illustrated account of the crypt of the Cathedral of Sulmona.

THE well-known publisher Wilhelm Speemann, whose death at the age of sixty-five is announced from Stuttgart, did much to promote the cause of art and music in that town. He was one of the founders of the Society for the Promotion of Art, and only recently bestowed on the new Hoftheater a statue of Schiller by Donndorf.

ON Thursday week last Crosby Hall, now re-erected in Chelsea on ground which was the garden of Sir Thomas More, was opened as a University Hall of Residence. Prof. Patrick Geddes, the Warden, received many congratulations on the success of the scheme, which was his idea, and Mr. John Burns delivered an address on More.

SUBSCRIBERS to the Georgian Society may expect their second volume in a few days. It supplies not only pictures of the fine mansions in Henrietta Street and St. Stephen's Green, Dublin, but also a careful list of their former occupants. There are about 100 illustrations. Stray copies of the first volume have fetched high prices at sales.

EXHIBITIONS.

Sat. (July 9).—Lyceum Club, Water-Colours by Members, 128, Piccadilly.
—Pencil Drawings by Axel Haig; Etchings by F. Brangwyn, D. V. Cameron, and others, Fine-Art Society's Gallery.
—'The People of Egypt,' Water-Colours by Lance Thackeray, Fine-Art Society's Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Les Huguenots*. *Tess*.

MEYERBEER'S '*Les Huguenots*' was performed in Italian yesterday week. Though in many respects a characteristic work, one cannot but feel that on the whole the composer used the gifts which nature had bestowed on him chiefly to provide music grateful to the singers and to the public. Madame Tétrazini sang the light, florid Queen's music with ease and brilliancy, while Mlle. Destinn displayed earnestness and dramatic power in the two great duets. Signor Zerola, the Raoul sang well, though at first his intonation was doubtful. Mr. Edmund Burke was an excellent San Bris. Mr. Murray Davey as Marcel, was good, only his voice is not sufficiently deep and full to give full effect to the "Piff Paff" chanson. M. Frigara conducted.

Baron Frederic d'Erlanger's opera '*Tess*' was given on Wednesday evening. Mlle. Destinn's impersonation of the unhappy heroine was exceedingly good, also her singing. In the opening act Mr. R. Martin, the Angel Clare, rather forced his voice, but it was not entirely his fault, for the orchestra was too loud. Signor Sammarco (Alec) and Mlle. de Lys (Aby) both deserve praise. There is much in the music which shows the hand of an accomplished musician, and it is scored with taste and restraint. It seems, however, the work of the head rather than of the heart. But when Mr. Hardy's story is abridged, and shorn of the descriptions of character and scenery, which are strong and fascinating features of the novel, there remains little to inspire a composer.

HIS MAJESTY'S.—*Die Fledermaus*.

MR. BEECHAM'S Mozart Festival has proved very successful; it is, in fact, being continued by repetitions. On Monday evening, however, a modern comic operetta was given, namely, '*Die Fledermaus*' ('The Bat'), by the "Waltz King," Johann Strauss. The work was performed in London fifteen years ago by the Ducal Court Company of Saxe-Coburg and Gotha, but did not seem to make a strong impression. At His Majesty's Theatre, on the other hand, it proved a source of great and legitimate enjoyment. The book, of which Mr. Alfred Kalisch has given an excellent English version, is entertaining, and the music extremely light and humorous; the orchestration, too, is delightful. Modern operas for the

most part are serious or sensational; the change was therefore refreshing.

The rendering of the work was remarkably bright. Special mention must be made of the Misses Carrie Tubb, Beatrice La Palme, and Muriel Terry, who had the most showy singing parts; but Messrs. Joseph O'Mara, Frederick Ranalow, and John Bardsley contributed largely to the success of the evening, while Mr. Walter Passmore made the most, perhaps too much, of the funny part of the Governor of the Prison. Mr. Hamish McCunn conducted well, if not with a genuine Straussian beat.

Musical Gossip.

A MEMORIAL CONCERT for King Edward, founder of the Royal College of Music, was given on June 29th by the students, under the direction of Sir Charles Villiers Stanford. The programme opened with Bach's 'Funeral Ode' for Queen Christiane Eberhardine, with text adapted for the occasion by A. G. Haltenhoff, a dignified work, in the interesting scoring of which gambas and lutes are used. Brahms's 'Rhapsodie' (Op. 53) and 'Schicksalslied,' and the 'Eroica' Symphony, were also appropriate and impressive features in the programme.

At the orchestral concert given by Messrs. Boosey at Queen's Hall last Thursday week there were two novelties. First came a song-cycle, 'Among the Lilies,' words from the Canticle of Canticles, music by Annie D. Scott. The composer certainly aimed at being solemn, yet Madame Clara Butt, the soloist, in spite of her good singing, could not conceal the fact that the music lacked individuality, also contrast. Mr. Frank Merriock played his Pianoforte Concerto in B flat. As pianist this young artist has already made his mark. His music is thoughtful, though the pianoforte writing points to the past rather than to the present. The accompaniments to both works were well played by the Queen's Hall Orchestra under Mr. Henry J. Wood's direction. The programme included three new and pleasing 'English Dances' (Op. 11) by Mr. Roger Quilter.

THE death is announced of the French musician Louis Albert Bourgault-Ducoudray. He was born at Nantes in 1840, and entered the legal profession as early as 1859. Winning, however, in 1862, a first prize for composition at the Paris Conservatoire, he thenceforth devoted his attention to music. He composed an opera '*Thamara*,' produced at the Opéra in 1891, also several choral and orchestral works; but he took special interest in folk-music, as is shown by his two valuable collections, 'Trente Mélodies populaires de la Grèce et de l'Orient' and 'Trente Mélodies populaires de la Basse-Bretagne.' In 1877 he published an '*Étude sur la Musique ecclésiastique grecque*,' and in 1878 was appointed Lecturer on the History of Music at the Paris Conservatoire, a post which, we believe, he still held at the time of his death.

In *The Nineteenth Century* for this month Mr. E. D. Rendall has a 'Plea for the Introduction of Music among the Upper Classes.' He points out that at our Public Schools and the private establishments which prepare for them boys have no such opportunities for learning music as occur in more democratic education.

'THE foundation stone of the new building of the Royal Academy of Music in Marylebone Road will be laid next Thursday by Lord Strathcona, one of the Vice-presidents. The students' choir will sing an unaccompanied choral piece, 'My soul would drink those echoes,' written expressly for the occasion by the Principal, Sir A. C. Mackenzie.

PERFORMANCES NEXT WEEK.

Mon.-Sat. Royal Opera, Covent Garden.
 Mon.-Sat. Mr. T. Beecham's Opera Season, His Majesty's Theatre.
 (Matinée on Wednesday, 2.)
 Tues. Misses Selma Sacke and Vera Wise's Concert, 2.15, Steinway Hall.
 — Mr. Robert Chignell's Vocal Recital, 8.30, Aeolian Hall.
 Thurs. Madame Marchesi's Vocal Recital, 8.45, Leighton House.
 Fri. Cherniavski Trio, 2, Bechstein Hall.

Dramatic Gossip.

Now that our dramatists have such representatives of girlhood as Miss Marie Löhr, Miss Neilson-Terry, and Miss Margery Maude, the vogue of the young person is likely to be revived. With it—and these are its disadvantages—come artlessness and milk-and-water sentiment and the artificial plot. When, as is the case of 'Priscilla Runs Away' at the Haymarket, the story of a youthful heroine's escapades is adapted rather amateurishly from a novel, and contains but one character—the girl's—on which the playwright has lavished any pains, ingenuousness may be carried to extremes.

THE COUNTESS VON ARNIM's work may be praised for its delicate satire and its prettiness of style, but a single character is not enough to make a play. It is on the vivacity and natural endowments of Miss Neilson-Terry that the piece depends. Her Priscilla is neither skittish nor haughty with all her wilfulness and imperiousness, and if she scarcely suggests a German girl, and is occasionally rather too restless, there is the great merit of spontaneity about her performance.

A SENSATIONAL FARCE Mr. Weedon Grossmith calls 'Billy's Bargain,' the new piece of his own composing which he has staged at the Garrick, and inasmuch as its action is as boisterous as that of any American musical comedy, and its fun is varied with spectacular effects almost as melodramatic and as elaborate as those ordinarily provided at Drury Lane, the description is sufficiently apt. To tell the truth, the mixture is not altogether a success, and the "sensational" part could be toned down with advantage. The play contains a genuinely comic idea, but it is smothered by noise and bustle and the mere members of the stage crowd. Mr. Grossmith himself is most entertaining, and obtains excellent support from Mr. John Clulow, Miss Fortescue, and Miss Olga Morra, but the acting which deserves special mention apart from his own is that of Mr. Frank Denton as a hypochondriac.

CAPT. ROBERT MARSHALL, who died on Friday in last week at the age of 47, leapt into fame with almost lightning suddenness. His first work, a one-act piece entitled 'Shades of the Night,' was produced during Mr. Forbes Robertson's tenure of the Lyceum in 1896, and made no particular mark, but two years later, with the full-sized comedy 'His Excellency the Governor,' staged by Mr. Chudleigh at the Court, he made his name. 'A Royal Family,' no less gay and bright a piece, followed, and increased his vogue.

THEN came Mr. Marshall's great triumph, 'The Second in Command.' Rather mawkish in sentiment, and distinctly theatrical in plot, it enjoyed a long run at the Haymarket, partly by reason of its ingenuous emotional appeal, partly because of its military setting, and largely because it gave Mr. Cyril Maude new opportunities for pathos. But this marked the height of Capt. Marshall's career. Henceforth physical pain and sickness seemed to affect his pen. His subsequent plays, with the exception of 'The Duke of Killiecrankie,' lacked grip. Such pieces as 'The Alabaster Staircase' were not worthy of him at his best.

CAPT. MARSHALL had no lofty ambitions as a dramatist; he belonged, it may be said with all respect, to the journeyman class. One attempt at the problem play—'The Broad Road'—was enough for him; he was no reformer of our stage, no innovator except by his wit. He was content to furnish entertainment, and, thanks to neat stagecraft, telling dialogue, and a vein of charming and humorous fantasy, he has caused many an hour to pass pleasantly in the theatre.

TO CORRESPONDENTS.—J. W. S.—S. C. C.—T. H.—G. R. W.—H. J. E.—Received.

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NOTES:—The Princes of Wales—Swedenborg MS. Missing—Bristol Booksellers and Printers—Marlowe's 'Epitaph on Sir Roger Manwood'—Sir Matthew Philip—The Diphthong "ou"—'Alumni Cantabrigienses'—Designs for Somerset House—Hatless Craze—'Canterbury Tales': Early Reference—Apprenticeship in 1723—Smollett's "Hugh Strap"—Shropshire Newspaper printed in London.

QUERIES:—Lieut.-Col. Cockburn: R. Wright—Gildersleeve Family—'Shaving Them'—Aldermen of London: Dates of Death—John Wilkes—T. L. Peacock's Plays—Virgil: "Narciissi lacrymam"—'Merry Wives of Windsor'—New Bunhill Fields, Borough—Dame Elizabeth Irwin: Genealogical Puzzle—Authors Wanted—Money and Matrimony—Christmas Family of Bideford—City Poll-Books—Genealogical Tables—Barabbas a Publisher—"Abraham's Beard," a Game—Duchess of Palata—St. Agatha at Wimborne—Botany: Flowers Blooming—Melmont Berries—Juniper Berries—Shenstone and the Rev. R. Graves—Thames Water Company—Folly: Place-Name—"The British Glory Revived."

REPLIES:—Turkey Captives—The Edwards, Kings of England—Bath King of Arms—Toasts and Sentiments—Samuel Mearnes—Paul Kester—Initials on Russian Ikon—"Canabull blue silke"—Court Leet—Sir Anthony Standen—Galfrid—Author Wanted—Edward—Iorwerth—"Jonathan Sharp"—George Knapp—Woe Waters of Langton—Nelson's Birthplace—Seventeenth-Century Biography—Elephant and Castle in Heraldry—Abraham Farley—"Make" or "Mar" in Goldsmith—General Wolfe's Death—B. Rotch—"God save the People!"—Greir Family—St. Austin's Gate—"Googlie"—Rumbelow.

NOTES ON BOOKS:—"Political Satire in English Poetry"—Reviews and Magazines.

Booksellers' Catalogues.

Notices to Correspondents.

LAST WEEK'S NUMBER CONTAINS—

NOTES:—Tottel, Puttenham, and Turberville—Sir W. Jones and the Representation of Oxford University—T. L. Peacock on Fashionable Literature—The National Flag—Sir Thomas Cooke, Mayor of London—"Bullion"—Portable Railway—"Pepita," a Pattern—J. R. Smith: Dr. W. Saunders.

QUERIES:—George I.'s Statue at Hackwood—Garibaldi and his Flag—William Penn's Letters—Andronicus Lascaris—Donne's Poems—Spexhall Church—Poem on Death of George II.—Cornelius de Witt—"Sir Edward Seaward's Narrative"—The Circle of Loda—Doge's Hat—"The Duenna and Little Isaac"—Huguenot Church at Provins—Prince Eugene of Savoy—Commonwealth Grants of Arms—Parish Registers burnt in 1837—Stones in Early Village Life—Prior's Salford Church—Clergy retiring from the Dinner-Table—Heworth—Edw. Hatton—Sir Isaac's Walk—Episcopal Visitations—Chapel le Frith—M. de Calonne's House in Piccadilly—Prince Rupert—Goldsmith and Hackney.

REPLIES:—Bubb Doddington and his Circle—"Rape of Proserpine"—London Children's Outdoor Games—"Arabia"—"Teart"—Buff and Blue as Party Colours—Flax Bourton—Duncan Liddel and Jo. Potinius—Wall-Papers—"Montjoy et St. Dennis"—"Worth" in Place-Names—"The Cock Tavern"—Kempesfeld—"Onion"—Grey Family—Earthenware Tombstone—"Literary Gossip"—Strettell-Uttersen—Colman's 'Man of the People'—Robin Hood's Men—"Broche"—Hampton and Ship Money—Firegrate Folk-lore—The Ravensbourne—Door-knocker Etiquette—Comets and Princes—Chevalier de Laurence—"Pull"—"The Fortune of War."

NOTES ON BOOKS:—"The Cornish Coast"—'Pride and Prejudice' Abridged—"A Collection of Eastern Stories"—'The Time of the Singing of Birds'—The Prince of Wales Prayer-Books—"L'Intermédiaire."

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